Is This the End of Wall Street? by Harvey Shapiro

The Best Restaurants for Outdoor Dining, by Seymour Britchky

ONE DOLLAR AUGUST 14, 1978

NEW YORK

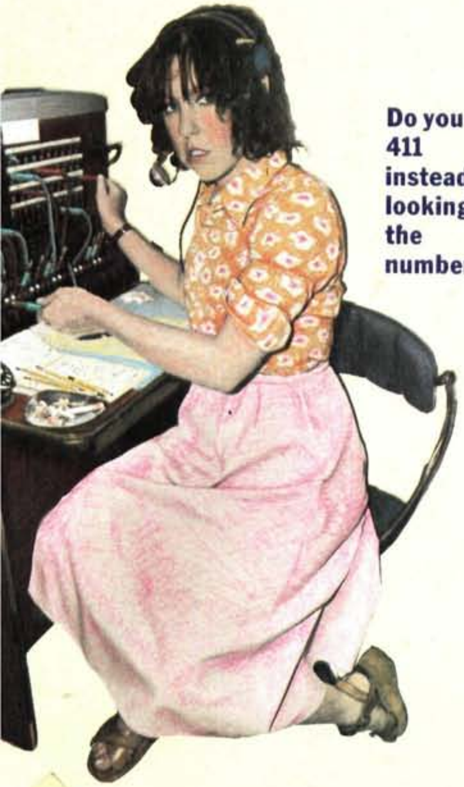
Per

PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA

How Lazy Are You?

An Easy-to-Read Section on New York's Secret Vice

AUG 7 1978



Do you dial 411 instead of looking up the number?

Have you defrosted your refrigerator this year?

RATES
75¢ First
10¢ Each Additional

Do you take taxis for ten blocks or less?

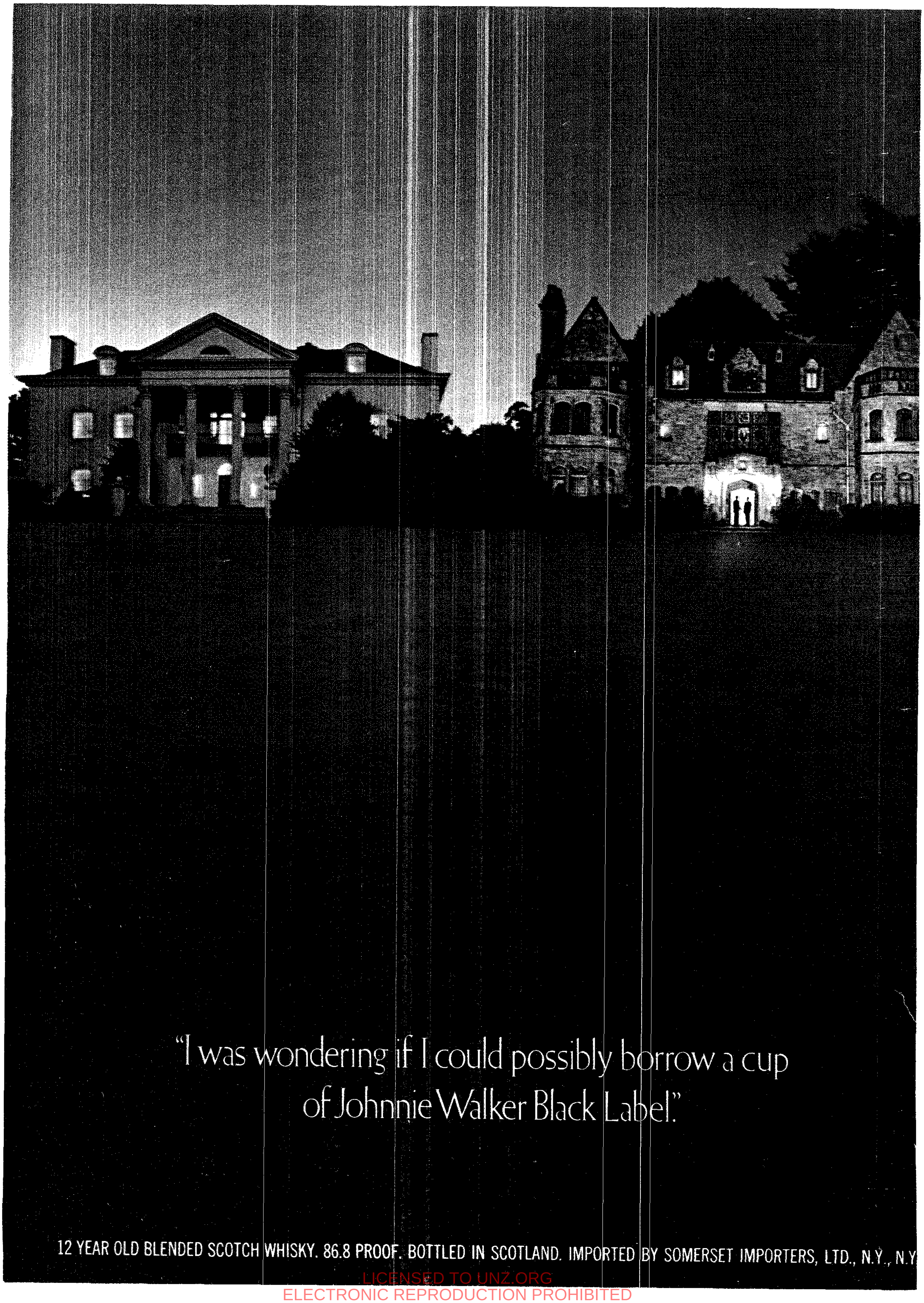
When did you last get to work on time?

Do you walk your dog on the roof of your building?

Are you Eugene Mastropieri, the do-nothing, no-show city councilman with 110 parking tickets?

Or are you one of the 1.2 million registered New Yorkers who didn't vote in the last election?

LINCOLN NE 68508
136 SOUTH 14TH ST
REFERENCE DEPT 32
LINCOLN CITY LIBRARIES 1979
990832 013 61LREF92 H446 JUN04


"I was wondering if I could possibly borrow a cup of Johnnie Walker Black Label."
12 YEAR OLD BLENDED SCOTCH WHISKY. 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y.

the arcade

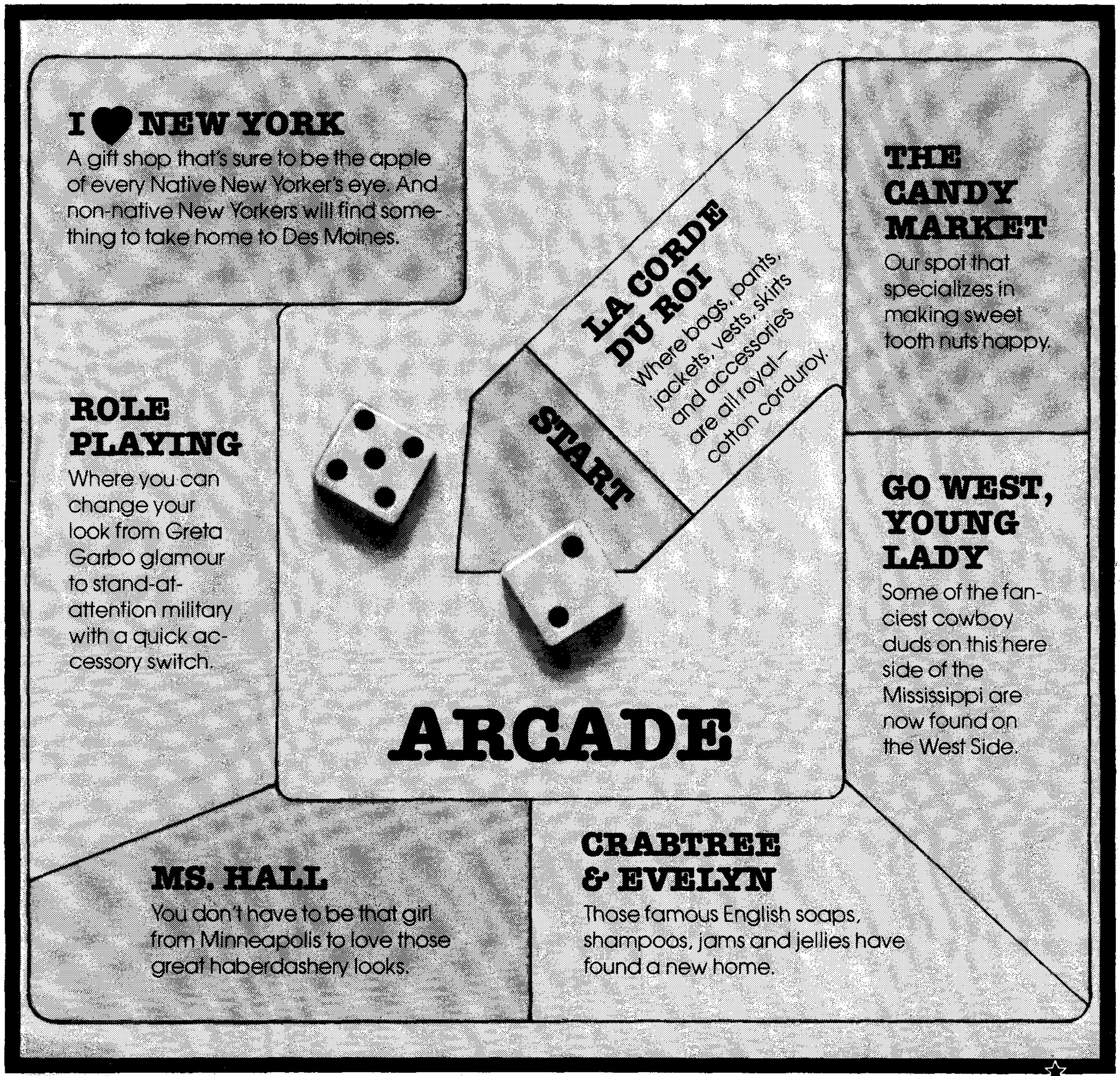
Come play the newest fall game in town.

It's a thrill a minute! Our game: the brightest and most intriguing ideas for fall. There are no rules. And here's the best part, when you play, you never lose. The object of the game: put fall together, your way.

We've gathered 'em. Hot new fashion looks. From vintage glamour to knock 'em dead military. From wild, wild West to straight All-American. From Annie Hall to far-out trendy.

You can even take a bite out of the big apple in our I Love New York Shop. Or sample a mouth-watering nibble from our Candy Market.

Seven new shops in all. All open now in The Arcade on the Street Floor at Macy's Herald Square . Walk in and take a chance. You'll always come out a winner!



I ♥ NEW YORK
A gift shop that's sure to be the apple of every Native New Yorker's eye. And non-native New Yorkers will find something to take home to Des Moines.

LA CORDE DU ROI
Where bags, pants, jackets, vests, skirts and accessories are all royal–cotton corduroy.

THE CANDY MARKET
Our spot that specializes in making sweet tooth nuts happy.

ROLE PLAYING
Where you can change your look from Greta Garbo glamour to stand-at-attention military with a quick accessory switch.

START

GO WEST, YOUNG LADY
Some of the fanciest cowboy duds on this here side of the Mississippi are now found on the West Side.

ARCADE

MS. HALL
You don't have to be that girl from Minneapolis to love those great haberdashery looks.

CRABTREE & EVELYN
Those famous English soaps, shampoos, jams and jellies have found a new home.

Macy's welcomes the American Express card.

macy's

We have news in store for you.

estée
daytime
fragrance
spray

© 1977 Estée Lauder, Inc. Photograph: Skrebneski

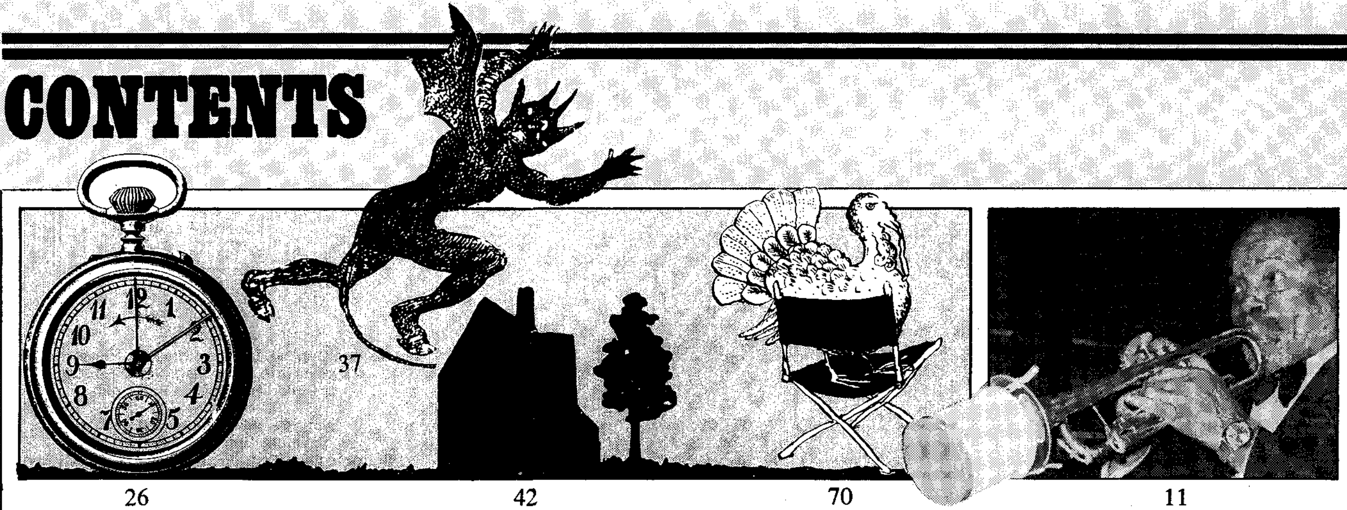
Good morning. Good afternoon.

Good news with ESTÉE daytime:
the elegant daylight version
of the famous Estée fragrance.
Soft in message. Subtle in tone.
And gently long lasting.

ESTÉE daytime. Light for daytime.
Bright for daytime. Right for daytime.

Estée Lauder

CONTENTS



26
Special Section: Laziness in the World's Busiest City
By Delia Ephron

It seems paradoxical: The average New Yorker is work-obsessed and yet this city is the easiest to be lazy in. If you've got the money, there is nothing you can't get or get done for you. In this special section we look at urban laziness: its psychology, its gadgetry, its history, and also—in Arnon Mishkin's report on our ho-hum City Council—its implications.

37
A Short Time Out
By Elizabeth Ashley

November 1963: A young actress named Elizabeth Ashley is Broadway's latest darling (in *Barefoot in the Park*), and her movie career has also taken off (via *The Carpetbaggers*). At the height of fame, Ms. Ashley finds herself in a psychiatric clinic; she has found that there's more to life than she can cut.

42
Cityscape: The Grandeur That Is Flatbush
By Marge Blaine and Roberta Intrater

People tell Flatbush jokes, yet this part of Brooklyn has some of New York's most beautiful homes: handsome Victorian edifices that you can still buy at reasonable prices. Here is a celebration of Flatbush, an urban area that young families are moving into, not out of.

49
Mother of Mercy, Is This the End of Wall Street?
By Harvey D. Shapiro

Index funding is currently enjoying a vogue on Wall Street. It does away with analysts, big commissions, and the gambling instinct that spells romance in financial circles, and those on the Street don't like it.

53
New York, New York, It's a Cinema Town

Some of your favorite movie scenes were shot in New York, right? So try this nostalgia test: See the site, name the movie.

56
Embry of HUD: Cities Are Forever
By Garry Wills

Robert Embry, an assistant secretary at HUD, has made a nothing job into an affirmation of the future of American cities. Wills reports on this visionary renegade and his accomplishments.

DEPARTMENTS

8
The City Politic: State-Police Spying Scandal—Anatomy of a Whitewash
By Hillel Levin

The official probe of state-trooper spying on a large scale has not been pursued with anything resembling diligence.

60
Movies: Kvetches and Whispers
By David Denby

Woody Allen directs his first totally serious movie, *Interiors*. It's a work of some merit, but its faults are numerous.

65
Restaurants: Garden Variety—Eating Out of Doors
By Seymour Britchky

Our footloose *fresser* finds six pleasant spots for open-air dining.

74
Dance: Passing On the Crown—Reluctantly
By Marcia B. Siegel

Nureyev's recent marathon with the London Festival Ballet did him little credit.

76
Music: "Ring" Without Resonance
By Alan Rich

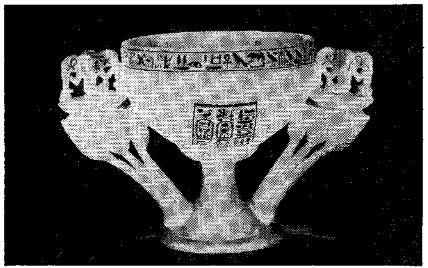
Our minstrel's wanderings took him to Seattle for part of that city's Wagnerfest. Loved the city, he reports, but . . .

88
Page of Lists: The Hosts With the Most
By Carl Kaplan

Some great parties in New York history make today's wingdings look pretty tame.

John Simon is on vacation. His column will appear again in the August 28 issue.

MISCELLANY



6 **New York Intelligencer,** *by Neal Travis*
11 **In and Around Town**
69 **Sales & Bargains,** *by Leonore Fleischer*
70 **Best Bets,** *by Ellen Stern*
78 **London Sunday Times Crossword**
79 **New York Classified**
84 **Art & Antiques**
85 **Town & Country Properties**

Cover illustration and photo credits: Left to right, top—Larry Williams, Andy Lackow, Jeré Cockrell; bottom—Elwood H. Smith, Diana Bryan, Jane Clark.

"A Short Time Out" is adapted from Actress: Postcards From the Road, *by Elizabeth Ashley with Ross Firestone, to be published by M. Evans in October. Copyright © 1978 by Elizabeth Ashley.*

AUGUST 14, 1978—VOL. 11 NO. 33

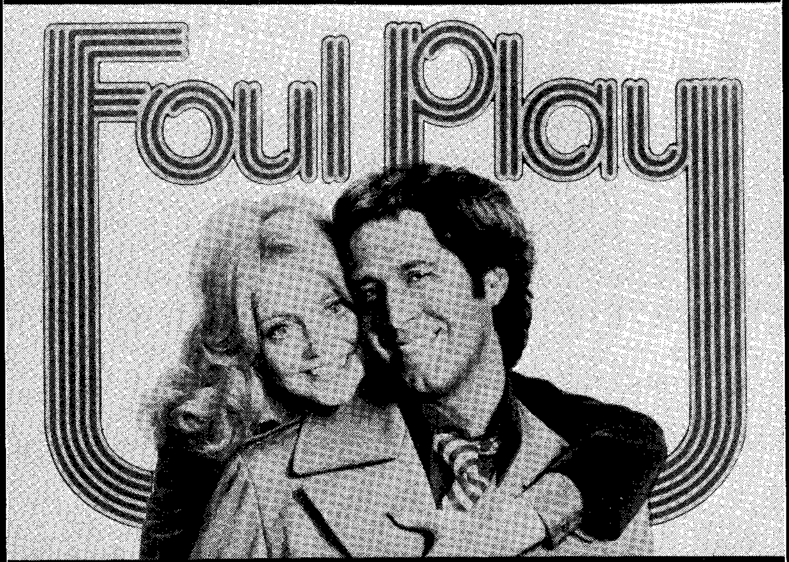
The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, The Underground Gourmet, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the New York Magazine Company, Inc., 755 Second Avenue, New York, New York 10017. **Copyright © 1978 by the New York Magazine Company, Inc. All rights reserved.** Reproduction without permission is strictly prohibited. Joseph Gravitt Armstrong, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: 212 YU 6-4600. Send form 3579 to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, $18; two years, $32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.

Manilow Fever

Now the movies have it too.

ORIGINAL SOUNDTRACK ALBUM



"READY TO TAKE A CHANCE AGAIN" AND "COPACABANA" SUNG BY

BARRY MANILOW

The outrageous hit movie is now a sensational soundtrack album. And it features Barry Manilow's spectacular performance of the beautiful theme "Ready To Take A Chance Again" and his huge smash "Copacabana."

"Foul Play." The brilliant Original Soundtrack Album, starring Barry Manilow.

On Arista Records and Tapes.

© 1978 PARAMOUNT PICTURES CORPORATION

ARISTA TM

Available at all
Sam Goody Stores
$5.79 good through August 12

NEW YORK

Publisher and Editor in Chief
Joe Armstrong

Editor
John Berendt

Managing Editor
Laurie Jones

Executive Editor
John Van Doorn

Senior Editors
Susana Duncan, Deborah Harkins, Rhoda Koenig
Maureen Orth, Alan Rich, David Rosenthal
Ellen Stern, Alice K. Turner
Contributing Editors
John Ashbery, Alexis Bespaloff
Seymour Britchky, Robert Brown
Nik Cohn, Orde Coombs, David Denby, Delia Ephron
Edward Jay Epstein, Leonore Fleischer, Paul Gardner
Gael Greene, Anthony Haden-Guest, Denis Hamill
T George Harris, Michael Kramer, Mary Ann Madden
Philip Nobile, Nicholas Pileggi, Dotson Rader
Ron Rosenbaum, Blair Sabol, John Simon
Neal Travis, Chris Welles, Linda Wolfe, Sidney Zion
Around Town Editor
Ruth Gilbert
Assistant Editors
Frederick Allen, Peter W. Devine (Copy)
Quita McMath, Sandra Morehouse
Editorial Assistants
Jan Cherubin, Florence Fletcher, David Frankel
Gerard Kavanagh, Carolyn Marsh
Rick Minicucci, Corky Pollan, Randall Rothenberg
Staff: **Kim Brown, Suzanne Eagle**
Eileen Maguire

Design Director
Jean-Claude Suarès

Associate Art Directors:
Ellen Blissman, Ken Kendrick
Art Staff: **Judy Fendelman (Illustration Editor)**
Carol E. Sandgren, Norman Steck, Geoff Stevens
Nina Subin (Photo Editor), Jan Taborelli, Tom Tarnowsky

Associate Publisher
Cathleen Black

Circulation Director: **Mary Clark Zogott**
Circulation Manager: **Barbara Gutman**
Circulation Staff: **Mary Ann Allison, Robert Brodeur**
Deede Dickson, Marsha McKechnie
Minnette Reid, Shaila Small, Kathleen Tully

Production Manager: **Frank Sullivan**
Asst. Production Manager: **Richard Muehleman**
Production Assistants: **Robin Berliner, Dee Dee Richardson**

Associate Publisher, Finance
Anthony F. Morgano
Controller: **John D. Frantino**
Credit Manager: **Shawn Norton**
Office Manager: **Amalia Ferrante**
Staff Accountants: **Conrado Perez, Carmine Tiero**
Advertising Coordinator: **Suzzanne Anderson**
Computer Operations: **Nancy Clare**

Advertising Manager, Branch Relations: **Dianne Wallace**
Marketing Director: **William Abbott**
Corporate Research Director: **Eckart L. Guethe**
Research Manager: **Paul Black**
Merchandising Manager: **Patricia Munzer**
Advertising Sales Representatives
Joel A. Berger, Diane Cardozo, William Duke
Karen Ekberg, Michael L. Fulford, Sandy Godfrey
Suzy Hubbell, Bob Jacobssen, Charles F. Lind
Roger A. Steckler, Mary Jane Stephens
Chicago Office: M. R. (Bo) Macdonald, 500 N. Michigan Ave., Room 512, Chicago, Ill. 60611 (312) 467-0588
Los Angeles Office: T. Swift Lockard, 9665 Wilshire Blvd., Beverly Hills, Ca. 90212 (213) 273-7516
New England Office: Alec W. Hay, Box 448, North Scituate, Mass. 02060 (617) 545-2123
San Francisco Office: Thomas Martz, 325 Pacific Ave., San Francisco, Ca. 94111 (415) 986-5196
Classified Advertising Manager: **Ellen Aronoff**
Staff: **Pat Mazalatis**
New York Information Services: **Harriet Krivit**
Staff: **Andy Balee, Jill Bokor, Joan Cheda**
Elaine Crossland, Louise Dickson
Catherine Doyle, Myra Gray
Paula Horowitz, Anthony Irving, Robert Kassell
Victoria Kupski, Dorothy Loffman, Donna Maher
Ben Mansor, Mary Ann McCarthy, Marlene Oliver
Nancy Pollock, Anna Preato, Annmarie Savery
Carol Vogel, Kathy West, Margaret Williams

no clouds no more.

New York Magazine
755 Second Avenue
New York, New York 10017
212-986-4600

All four of our resorts on Guadeloupe are surrounded by the finest French atmosphere this side of Europe.

Vieille Tour, our 4 star traditional French Country Inn can boast of its quiet comfort in a truly first class French setting.

The Hamak is our elegant, informal, very private vacation estate. Complete with deluxe villas, championship R. T. Jones golf course, a flying club, 2 star French nouvelle cuisine dining and a casino which is truly royal.

The 3 Star deluxe Salako Hotel has a huge entertainment area and gorgeous rooms with private balconies. It's perfect for singles, young couples and families.

Callinago is a small intimate 3 star hotel for vacationers who are budget conscious, but would not sacrifice quality for price.

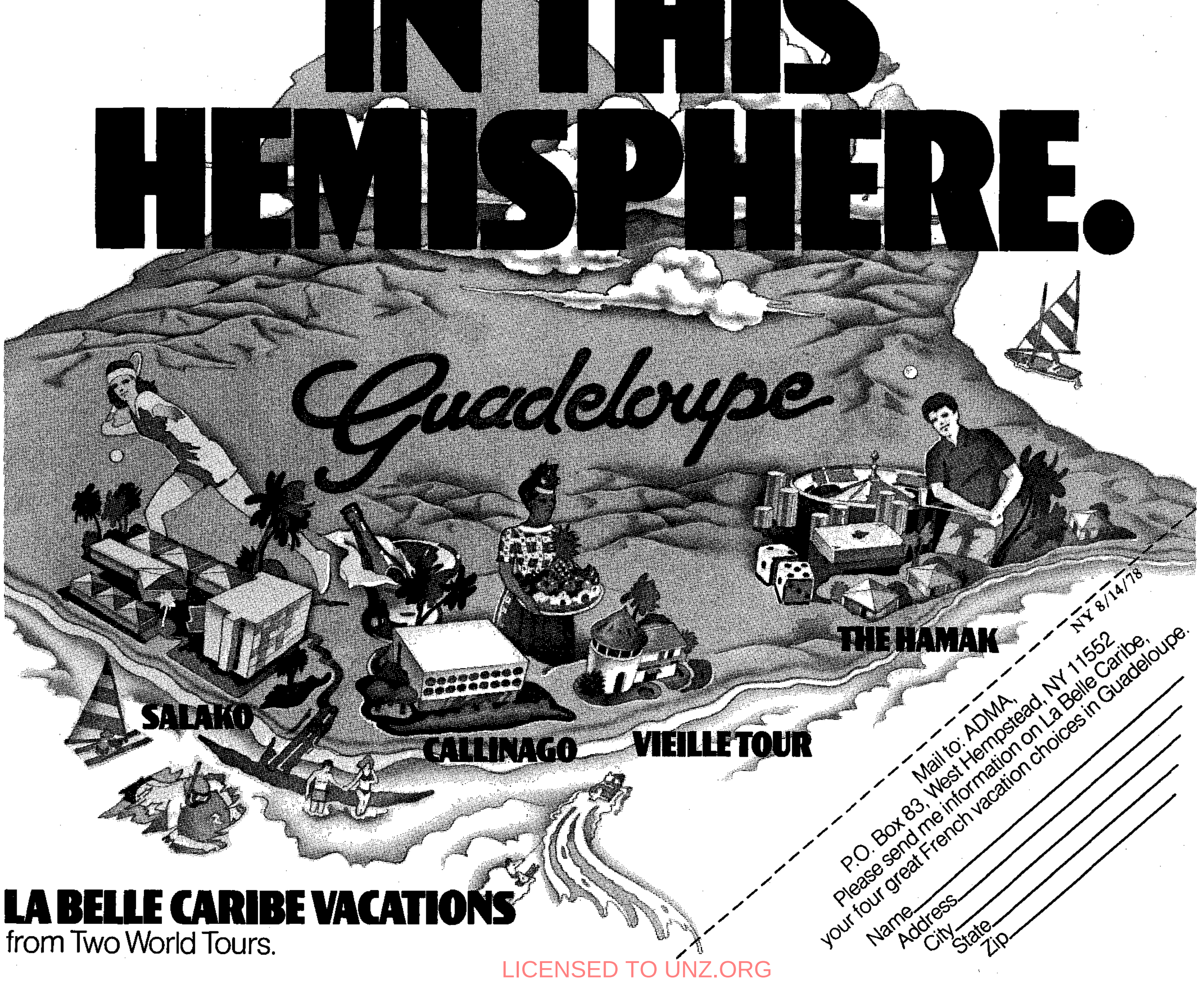
All offer great French food. Beautiful accommodations. Windsurf. Waterskiing. Sailing. Tennis. Private beaches. Pools. Night entertainment.

What's more, now is the best time to go on a French Caribbean vacation. The prices and the weather are both perfect. And so is the transportation. There's a four hour non-stop flight from New York on American Airlines, and a four hour one-stop flight from Miami on Air France.

Let your travel agent help you choose which of our vacations is right for you.

La Belle Caribe. Great Caribbean vacations with French dressings.

THE BEST FRENCH ATMOSPHERE IN THIS HEMISPHERE.



LA BELLE CARIBE VACATIONS
from Two World Tours.

NY 8/14/78

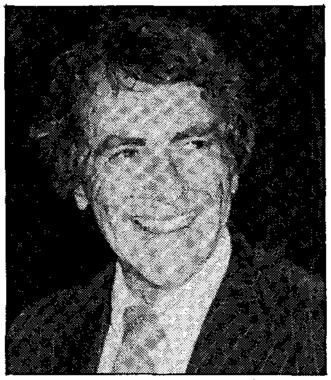
Mail to: ADMA,
P.O. Box 83, West Hempstead, NY 11552
Please send me information on La Belle Caribe,
your four great French vacation choices in Guadeloupe.
Name
Address
City
State
Zip

INTELLIGENCER

Carter Seeking Kissinger's Help

The betting today is that Jimmy Carter will make Henry Kissinger an offer he can't refuse—special envoy to the Middle East. Unless there's an unexpected breakthrough in the next few weeks, the president is expected to turn to the former secretary of state and ask him to climb back on that Cairo–Tel Aviv shuttle. While it would involve some loss of face for Carter (and would put Ziggy Brzezinski's nose permanently out of joint), State Department veterans now believe Kissinger is the only diplomat with the credentials and the guile to get substantive peace talks rolling again. Kissinger, a registered Republican, can be expected to take the short-term appointment if it's offered, even though it would probably help the election of a lot of Democrats (including Hugh Carey) in November.

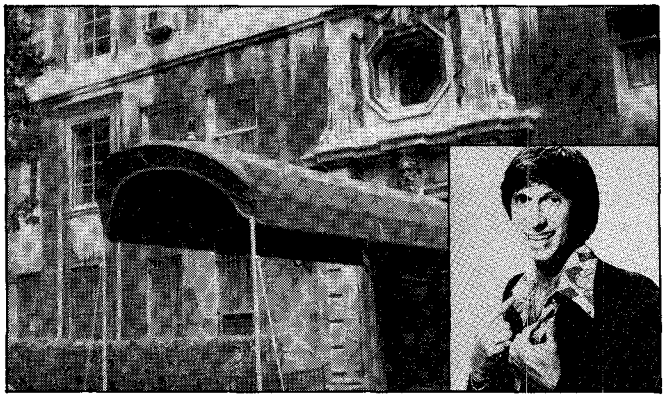
Papp Dancing Into Limelight



Papp: Star of own production.

Joe Papp, the superproducer, has done everything there is to do onstage. Now he's going to get up there and perform himself. Joe is very quietly readying a cabaret act to open at the Ballroom in late September. Anyone who saw his soft-shoe and song at the Ed Koch benefit knows that Papp is a hard act to follow.

Comic Says Co-op Ban's No Joke



Brenner: Rejected by 1 East End board for making people laugh.

The residents of 1 East End Avenue, a plush co-op building, just got a letter from comedian David Brenner—and he wasn't joking. "I don't want to live in your building any more," wrote Brenner. "If you don't do something to prevent what happened to me from happening to another person, I don't know why you would want to live there, either."

What Brenner is mad about is the shoddy treatment he got at the hands of the co-op's board of directors. Brenner wanted to buy an apartment in the building (it was in the $600,000 range) and completed a pile of forms covering his financial and social status. Came the day he was to be interviewed by the board, Brenner flew here from Memphis, where he was performing. Then, according to Brenner, the real-estate company called to say there was no point in going through with the interview because the board had declared that "under no circumstances would we ever allow an entertainer to purchase an apartment in our building."

The prejudice is one that many big-name entertainers have encountered in Manhattan and that the attorney general's office is powerless to act against. So Brenner has been reduced to words. "To allow this sort of thing to happen in the world, let alone in your very home, is unforgivable," he wrote the residents. "The people who did this to me are your neighbors, same as the neighbors who participated in the Nazi Holocaust or the lynching of blacks." So far he's received no replies.

Stars Call It Boring, Boring

If you think it's tough getting through a New York summer, try making a movie in Bora Bora. The crew and cast of Dino De Laurentiis's *Hurricane* are finding life can be hell in the tropics. We hear everyone on the picture is squabbling. Mia Farrow slugged Timothy Bottoms, which is as near as she has got to mixing with anyone since she arrived, then went off and brooded. Jason Robards sits alone in his room brooding and writing his memoirs. Max von Sydow sits alone and broods, as only the Swedes can. Director Jan Troell sits and broods over the fact that Dino made him reshoot a scene at his own expense. And everyone sits (behind closed windows) and broods over the fact that the hotel Dino built to accommodate them has a sewage system that empties straight into the beautiful lagoon out front.

BY NEAL TRAVIS

Ransom Demand For Brink's Film

The gang that stole the *Brink's* film in Boston has demanded a $600,000 ransom from director Billy Friedkin and made assorted threats of violence to the production crew. Friedkin's said to be opposed to paying the ransom and is prepared to finish the film without the segments that can't be reshot.

Roy Has Better Idea for Park

Roy Goodman, stepping aside from his State Senate re-election campaign for a moment, is determined to save Tudor City Park. "It's one of the few green areas in the city," says Goodman, who was appalled to learn of developer Harry Helmsley's plan to build an apartment tower where the park now blooms. Goodman says he will try to locate city and state funds that can be used to buy the park from Helmsley. If the $10-million-odd can be found, the park (which is now for Tudor City residents only) would be thrown open to all. Meanwhile, a group of Tudor City tenants is investigating the possibility of bringing a class-action suit to stop Helmsley's plan.

Frost, Kennedys Set for Series

David Frost's *Headliners* didn't run away with the ratings, but the toothy one has one project on the block that should make him another mint. Frost denies it, but he's quietly lining up a five-part interview series with the Kennedy family. Rose, Ethel, Joan, and Teddy and assorted Kennedy kids are believed to have agreed to the series. (If Ted does want to be president it couldn't hurt.) The series will be syndicated by Frost in the same way as the Nixon interviews.

Photos: top, Guillemette Barbet; bottom, Sonia Moskowitz

Met Sees Loss on Tut Exhibit

Tut show: Millions will miss out.

The longest lines in town will begin forming sometime before September 18, the day admission tickets to the Met's King Tut exhibition go on sale. There will be 901,000 individual tickets (only 4 to a customer) available through all 1,000 Ticketron outlets. A good indication of the demand can be gained from the group-admission applications, which saw more than 800,000 individuals applying for 184,500 places. The Met doesn't expect to make any money on the exhibit, which will run for four months. Ticket prices will be the usual "suggested" fee of $2, with a 60-cent surcharge, to be retained by Ticketron. The museum figures that, because it will be open 82 hours a week during the show, extra staff costs will more than eat up the increased admissions. Profits from any side issues, like catalogs, are going back to Egypt for the refurbishing of the Cairo Museum.

Political Notes From All Over

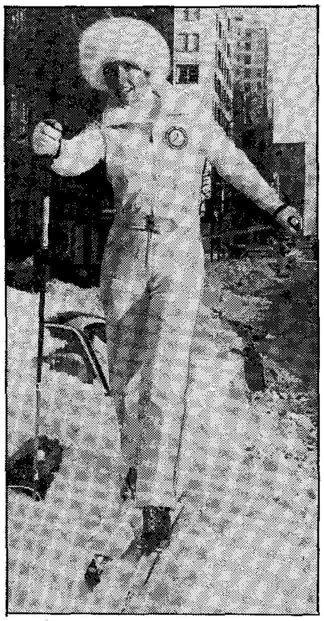
Republican strategists are digesting the findings of a statewide poll conducted for them by Bailey, Deardourff & Associates, Inc., a copy of which we have obtained. What the poll shows is that Governor Carey is in a lot of trouble. Fifty-six percent of those polled said they disapproved of Carey's job performance (up from 48 percent a year ago). Carey fared worst in Albany and New York City. The poll notes that not only is the "condemnation" widespread, it is also unqualified. In contrast, the minority that approves of the governor's performance is weak in its support. The poll finds that four issues dominate: inflation, unemployment, high taxes, and crime. In the city and on Long Island, crime outweighs all other issues. Seventy-five percent of those polled want the death penalty restored. . . . Poor Pug Ravenel. He came to Manhattan for a fund raiser to help his challenge against South Carolina's Senator Strom Thurmond. Pug, thinking there were no reporters present, stressed what a good friend he would be to the city if he got into the Senate. His remarks did get into print, and now (thanks to a massive mailing by Thurmond's people) Ravenel's being vilified in South Carolina as a stooge for New York City. . . . City Hall's having the devil of a job filling Walter Wood's vacant chair in the Motion Picture Office. Where do you find someone who knows the movie industry inside out and is prepared to work for peanuts? Maybe they could ask Alan Hirschfield. . . . The governor is expected to announce a development for the South Bronx that's not likely to please the remaining residents of that shattered area. He plans to put a big new prison there. . . . Drifting apart are Hugh Carey and Phyllis and Bob Wagner. Phyllis (who introduced the guv to both Anne Ford and Frank Sinatra) and her husband appear to have been eased out of the Carey inner circle, and no one's sure why. Certainly it wasn't pressure from City Hall, where the Wagners have a few enemies. . . . Bernard Gifford thinks he can mount a serious challenge to embattled Congressman Fred Richmond. So do Dick Ravitch and Percy Sutton, who just signed a letter inviting one and all to a Gifford fund raiser at the home of Leonard Garment, Pat Moynihan's chief strategist in the Senate campaign. . . . Mario Cuomo, still laid up with the back injury he got in a softball game, just got a telegram from Donald Manes. "You're going up in the polls," the message said. "Stay in bed.". . . Joe Califano's friends expect he'll soon quit as HEW secretary. Califano is not over-enamored of bureaucratic life and misses his former $500,000-a-year income.

New Owner to Upgrade Ansonia

Things are looking up for the Ansonia: Stanley Stahl, the real-estate magnate who built and owns the Chemical Bank Building at 277 Park Avenue, has just closed a $2.5-million deal to take title to the beleaguered hotel. Insiders say that the new owner plans to make every effort to restore the hotel to the status it had when wealthy and fashionable guests frequented the Beaux-Arts building. Outside consultants have been called in to advise Stahl on renovations, and we hear those will extend to more than paint and polish: Stahl is not known to be fond of the hotel's most notorious tenant, Plato's Retreat, and will probably be looking into ways to expunge what he sees as a blot on the Ansonia's bright new future.

Ansonia: Restoring faded glory.

Suzy Chap Stick Telling It All


Chaffee: From skis to typewriter.

Blond and bubbly Suzy Chaffee has just signed with Simon and Schuster for an "inspirational, self-help" book, according to her agent, Bill Adler. Skier Suzy, already rich off those Chap Stick commercials, got a "very healthy" advance for the book, which is due next spring. The book will explore Suzy's philosophy of life and how she gets the most out of it with physical and mental exercises. There will be no tips about how to get a date with Ted Kennedy.

Filatov Named As 'Agent X'

"Agent X," the CIA's mole in Moscow, whose existence was revealed in "Intelligencer" (March 13), has been given a name. He is Anatoly Filatov, sentenced to death by the Soviets on July 14 for, as the New York *Times* put it, "having worked for an unnamed foreign intelligence agency." The timing of the sentencing—on the same day as that of dissident leader Anatoly Shcharansky on trumped-up espionage charges—has led Washington intelligence sources to speculate that a swap may be in the works.

Photos: top right, UPI; bottom, Neal Slavin

The City Politic / Hillel Levin

STATE-POLICE SPYING SCANDAL: ANATOMY OF A WHITEWASH

Retreat From Reform

One day early in October 1975, Bill Haddad stumbled onto what may well be the biggest civil-liberties scandal in New York's history. Following up a hunch, the director of the newly established Assembly Office of Legislative Oversight asked the State Police if they had ever kept files on anyone besides suspected or convicted criminals.

Haddad was led to the Special Services Unit in Albany—a room 50 yards long, lined with file cabinets. Contained therein was evidence of large-scale police surveillance of hundreds of thousands of people, from writers of letters to the editor to major political figures, whose only crime was dissent from a prevailing state power—in most cases Governor Nelson Rockefeller. Wherever Haddad looked for a notable name or organization—the American Jewish Committee, NAACP, ACLU, Paul O'Dwyer, Shirley Chisholm, Ramsey Clark, Perry Duryea—he found a file with sources of information ranging from newspaper clippings to, Haddad suspected, illicit wiretapping. Even more disturbing to him, he found no logbook monitoring how the material was disseminated. State Police Superintendent William Connelie said he had already frozen Special Services operations and started purging "outdated garbage" from the files.

Hours later, Haddad sent his findings to his boss, Assembly Speaker Stanley Steingut, and soon the "confidential" report found its way to the press. Amid such headlines as POLICE SPY ON THOUSANDS and an outcry from both sides of the aisle, the Assembly impaneled a Human Rights Subcommittee, from which a three-man task force was to begin issuing subpoenas, conducting public hearings, writing reports, and drafting legislation to halt further apparent wrongdoing.

The history of that investigation is as scandalous as anything it was supposed to find. After three years of procrastination and evasion of any confrontation with the State Police, the task force has still not drafted legislation. And now, with the initial public outrage long gone, whatever a possible bill's final form, it would stand little chance of passage. Indeed, the strongest argument against future police regulation may very well be the task force's own report issued last September, which, in its overwhelming desire to be evenhanded, effectively exonerates the troopers.

Assemblyman Siegel: *No subpoenas were issued in his investigation of the troopers.*

The blame for this whitewash must fall squarely on the shoulders of the task-force chairman, Mark Alan Siegel, an East Side Democratic assemblyman. Rather than admit any error in his conduct of the State Police inquiry, Siegel defends its slow progress. "I could have had quick puffs of publicity," he says, "but I was interested in the long-term gains: avoiding controversy and passing good legislation."

In fact, as a review of the task-force study shows, the real reason for the long delay was that Siegel apparently provided neither the tenacity nor the backbone for an extensive investigation. With the "non-criminal" files now on the eve of being destroyed, the true extent of New York State Police surveillance may never be known.

Siegel's negative influence can be traced back to the first days of the task force, when, after conferring with Connelie, he decided to knock Haddad and his Office of Legislative Oversight off the investigation. Today Siegel gives two explanations for this. First of all, he charges, "Haddad had so enraged Connelie by leaking his original findings, he set us back two years. We had to win back Connelie's trust. There was no way he'd cooperate if Haddad had anything to do with us."

Haddad responds: "Why did he need Connelie's cooperation? I would have subpoenaed the hell out of them right from the start. Keeping me off only made sense if the task force got something in return, like full access to the files."

Siegel goes on to assert that Haddad's work was finished as soon as he identified the problem area. "He's like the heat-seeking system on a missile," Siegel explains. "We're supposed to be the warhead." Actually, Haddad has followed through with committees on many notable investigations his office has initiated. At a time when Siegel's task force was without a budget and staffed part-time only by a volunteer lawyer, Haddad could have provided a trained investigative staff already working on some significant leads, as well as his own ability to orchestrate publicity.

It was Haddad's public-relations skill, according to one assemblyman, that probably worried the freshman legislator the most. "Siegel was bright and ambitious, obviously going somewhere. He had just been given a prestigious position and wasn't about to share the spotlight with a media pro like Haddad."

The task force, under Siegel's guidance, remained undermanned, unfunded, and in limbo until the summer of 1976, when the Assembly allotted $10,000 for research plus salaries for the part-time counsel (Eric Lane), a full-time counsel, and two student interns. Once he was so equipped, Siegel ran

Photograph by Fred McDarrah

nto increasing police resistance. Conelie said he was duty-bound to proect the privacy of those whose privacy pparently had already been violated y the police, and he refused to release he files unless all names of individuals nd groups were deleted.

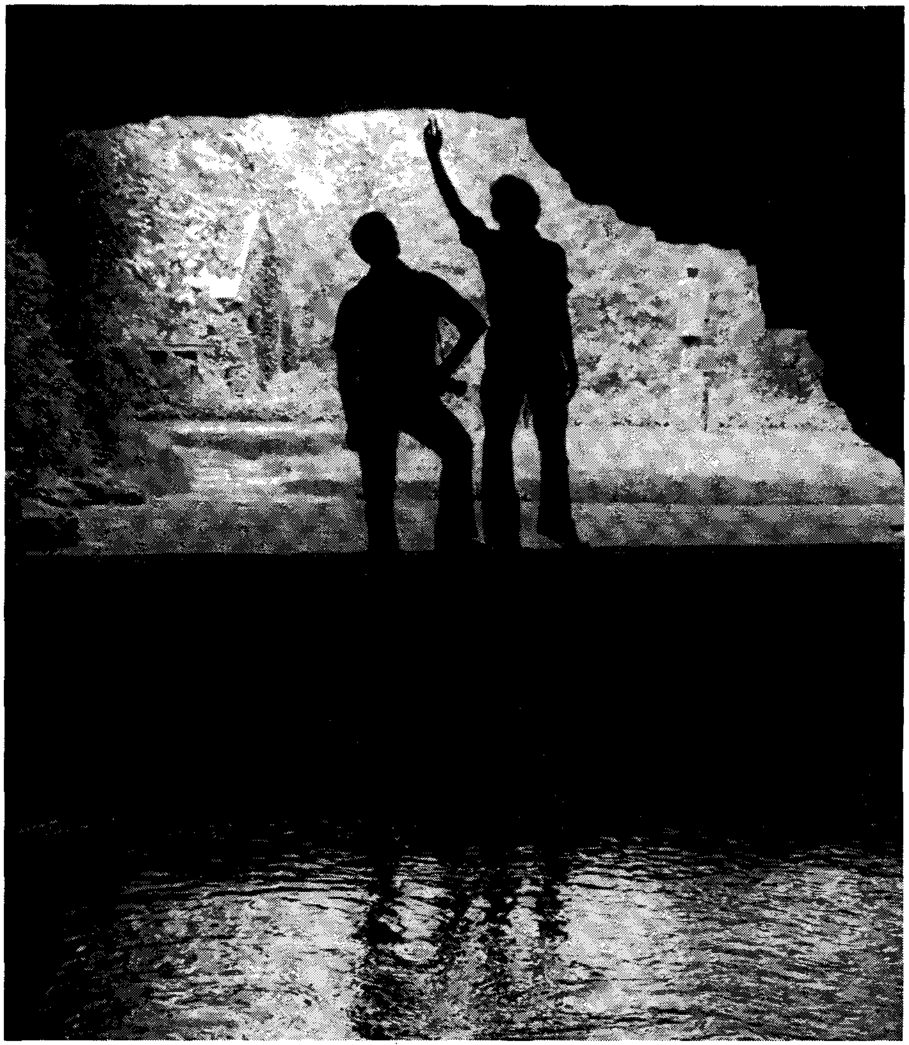
Lane had decided that he needed ccess to the entire, unexpurgated filing ystem to fully investigate surveillance buses. As he remembers, Siegel agreed. he staff then spent much of the sumner drafting the subpoena. There was nly one hitch. The only man who ould technically issue the subpoena vas Joseph Lisa, chairman of the Govrnment Operations Committee, the ask force's parent committee. But he elt the tactic needed some more hought. "I just didn't want to sully ny reputation on subpoenas by passng one through and having it turned lown in court," Lisa says. "I wanted the ask force to prove first that every other venue in its investigation had been losed. I told them [Siegel and Lane] 'd reconsider if they came back to me." ut according to Lisa, they never did.

That fall, Lisa lost his re-election bid nd was succeeded as committee chairnan by Vincent Nicolosi, a former ssistant district attorney, openly symathetic to the State Police and much ess likely to issue a subpoena. But a ew months later, Siegel was appointed hairman of the Human Rights Subommittee, gaining subpoena power imself.

But by then Siegel seemed to have orgotten his earlier inclination to issue subpoena. He asks, "What did we eed the names for? So a few people ould sue the state? I wasn't going to quander state funds paving the way or a civil suit. If anybody wants to see f they had a file, let them apply through he Freedom of Information Act."

When told of this remark, a current tate trooper familiar with the files relied, "The statement is not just miseading, it's an outright lie." As Siegel nows, since he was instrumental in rafting the 1977 version of the infornation act, the police are exempted rom disclosing any files connected with vhat they might call an ongoing invesigation. As a practical matter, retrieval f those files is now impossible. Since 975, they have been dumped unsysematically in a storage room—by the tate Police under Connelie—and nothng short of an archaeological excavaion could locate a specific document.

Without a subpoena, the scope of he entire investigation was undermined. s Jerry Berman of the New York ity Civil Liberties Union pointed out uring task-force hearings, police "ilegal investigative techniques" have



IN 1962, when the government explored our limestone cave as a bomb shelter, they came up with a dud.

What they found, was a spring of iron-free water that we use for making Jack Daniel's. Of course, it made the cave too damp for storing food. And too cold for storing people. According to the government, our kind of cave made a terrible bomb shelter. But according to our friends, it helps make a perfect sippin' whiskey.

CHARCOAL MELLOWED
DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Inc., Lynchburg (Pop. 361), Tennessee 37352
Placed in the National Register of Historic Places by the United States Government.

4/5 QUART
JACK DANIEL'S
OLD TIME
Old No. 7
BRAND
QUALITY
Tennessee
SOUR MASH
WHISKEY

"I can make you a star..."

he said. "I'll put your name in lights." Well, why not... I'm looking very leading lady in my glamorous little black dress. Absolutely decadent in Silesta® polyester. By Matthew for JoEd Sophisticates in 8 to 16. See you on the silver screen! $70
After Five, Third Floor
(Rhinestone not included). Silesta® is a trademark of Roselon Ind., Inc.

GIMBELS

Gimbels Broadway at 33rd St.,
Gimbels East at 86th St.,
also available at all suburban stores.

never been revealed until officers answered subpoenas and relinquished access to criminal files as well. Connelie had cleverly diverted attention from the criminal files by discussing only the "non-criminal" ones. The exact basis for his distinction has yet to be questioned.

Siegel argues that most of the serious charges against the State Police were uncorroborated and came from former troopers with axes to grind. But he goes on to declare, "It would have been an abuse of the legislative process to investigate further. All we needed was enough information to write legislation. What do I care if some State Police troopers ordered illegal taps ten years ago? Most of them are dead. It just shouldn't happen again."

Yet many of the incidents the task force *did* uncover are startling: that the Special Services Unit—which had existed in some form since World War II and was instrumental in the red-hunting days of the fifties—truly took shape after 1961, when Rockefeller made Arthur Cornelius, an ex-FBI agent, superintendent and gave him Hoover-like powers to restructure the force and keep close watch over potential "subversives"; that with a central command in Albany, the Special Services Unit had two officers in each of the ten trooper districts throughout the state; that among the sources for information gathering were photos and plainclothes accounts of demonstrations and gossip.

And it was easy to become a target. An individual might have run for governor, spoken out against the Vietnam war, signed a petition to put a socialist on the ballot, or just had an underground newspaper in the backseat when troopers pulled the car over. The most blatant example of police paranoia the task force found was an investigation—complete with mail and toll-call probes sparked by a flier on a college bulletin board protesting trooper harassment of "longhairs."

But the full effect of these findings is muted by the consensus approach to the report's final draft. The text has a Dr. Strangelove quality. Noting that the task force did not have total access to the files, the report still concludes there is "no evidence that the police were involved with burglaries, illegal wiretaps, opening mail, deliberate harassment or entrapment." (Actually, a case is made for harassment in the report's numerous accounts of employers, neighbors, and bankers being questioned about a target's activities.) The report also contends that "we have seen no evidence that Special Services files information was ever used in [an improper] manner or that it was ever disseminated to unauthorized persons or agencies." Yet, only sentences later it goes on to add that the task force was never able to get in touch with targets to check this out. Besides, the troopers did share intelligence with police agencies who most definitely had a record of abusing information.

Forced kindness peppers the report and culminates in what amounts to a most discombobulated commendation: "We must emphasize that practically all of the actions the police took *to investigate non-criminal activities* appear to have been legal. That such abuses do not appear to have occurred may be the result of the highly professional nature of the State Police."

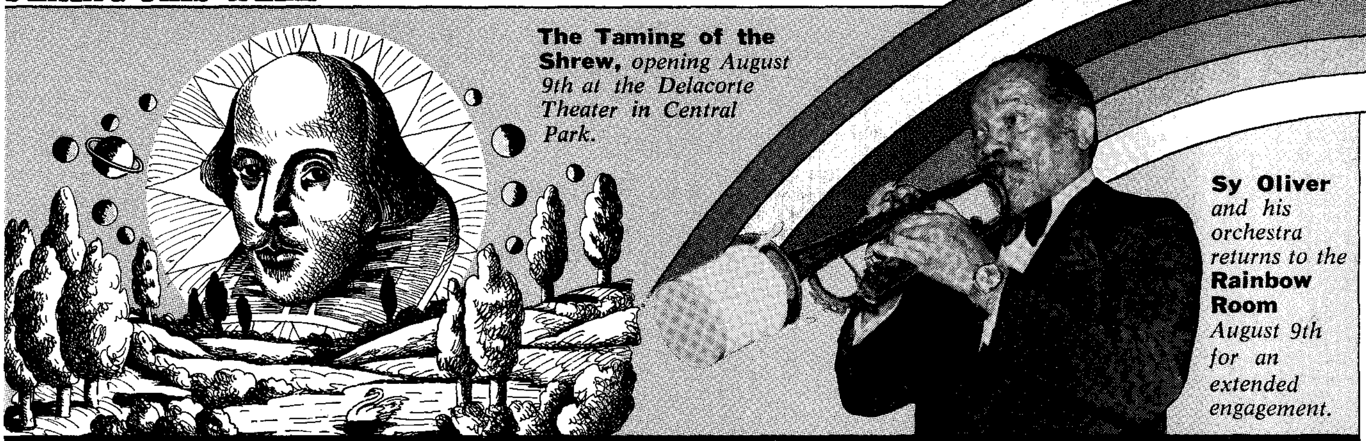
Pouncing on these laudatory comments, Connelie lists each one in a statement he submitted at the task-force public hearings. "It seems that from these quotes," he writes, "the case for corrective legislation is weakened." Connelie's opposition combined with the solid regard for troopers upstate would make it difficult for any legislation to pass the Assembly, and not one state senator interviewed believed that should it pass, a police-surveillance bill could even get out of committee in the upper house.

It would appear that the only one who accomplished anything with the task-force hearings was Superintendent Connelie. He managed to preserve the reputation of his predecessors, and he has been able to stave off any liability of troopers still on the force.

Also, without "corrective legislation" Connelie is free to gear up the intelligence machinery once again—a most likely occurrence considering his emotional closing in his hearings statement: "The State Police is presently preparing for the 1980 Olympics, for which it has the primary responsibility for protection of the competing athletes and dignitaries. This is an awesome task. Please do not make it possible for another Munich to occur."

Siegel's gains from the task-force experience are less apparent. Representing a liberal East Side district, he had nothing to lose by taking an aggressive stand against the police. "There are plenty of cop haters out there," he says. "I could have been their leader." Still, he probably did not intend the quiet death of his legislation. But in Albany, not making waves often spells success. When the political pinch came, Siegel didn't challenge his superiors, Lisa and Nicolosi. For that performance, he has probably earned a place in the good graces of his party's leadership. ■

PENING THIS WEEK



The Taming of the Shrew, *opening August 9th at the Delacorte Theater in Central Park.*

Sy Oliver *and his orchestra returns to the* **Rainbow Room** *August 9th for an extended engagement.*

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

August 8 through 15

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Art, 36 E 8th (GR 3-7014). *Star Wars.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 8/8, *Network; The Front.* from 8/9, *Damien-Omen II.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 8/8, *Red Headed Woman; Personal Property.* 8/9, *The House on 92nd Street; Boomerang.* 8/10, *Cabin in the Sky; Hallelujah.* 8/11, 12, *Blackmail; Sabotage.* 8/13, *Heaven Can Wait; Rings On Her Fingers.* 8/14, *Ramona; Clive of India.* 8/15, *Gorgeous Hussy; The Bride Wore Red.*

Cinema Village, 22 E 12th (924-3363). 8/8, *Equus; Staircase.* 8/9, 10, *Julia; The Garden of the Finzi-Continis.* 8/11, 12, *Fellini Satyricon; Fellini's Roma.* 8/13, 14, *THX 1138; Silent Running.* 8/15, *Dersu Uzala; Ugetsu.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *Star Wars.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Grease.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *National Lampoon's Animal House.*

34th St East, near Second Avenue (683-0255). *Sgt. Pepper's Lonely Hearts Club Band;* from 8/11, *Heaven Can Wait.*

Museum of Modern Art, 11 W 53rd (956-6100). 8/8, noon, *Philip Johnson Interviewed by Rosamond Bernier;* 2:30, *The Avenging Conscience;* 6 p.m., *King of the Khyber Rifles.* 8/10, 2:30, *The Sun Also Rises;* 6 p.m., *The Bravados;* 8:30, *Carousel.* 8/11, 2:30, *Carousel;* 6 p.m., *The Avenging Conscience.* 8/12, noon, *Wait Till the Sun Shines, Nellie;* 2:30, *Love is a Many Splendored Thing;* 5 p.m., *Tender is the Night.* 8/13, noon, *Wait Till the Sun Shines, Nellie;* 2:30, *The Bravados;* 5 p.m., *The March of Time: American Teacher; Kiss of Death.* 8/14, noon, *Eyewash; Bruce and His Things; Beauty Knows No Pain;* 2:30, *Love is a Many Splendored Thing;* 6 p.m., *The Sun Also Rises.* 8/15, noon, *Eyewash; Bruce and His Things;* 2:30, *The Awful Truth;* 6 p.m., *Tender is the Night.*

Eastside, 3rd Ave at 55th (755-3020). *Hooper.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *National Lampoon's Animal House.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Corvette Summer.*

Plaza, 58th St, E of Madison (EL 5-3320). *Sgt. Pepper's Lonely Hearts Club Band;* from 8/14, *A Slave of Love.*

Baronet, 3rd Ave at 59th (355-1663). *Interiors.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Eyes of Laura Mars.*

59th St E, 220 E 59th (688-0750). *Star Wars.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Jaws II.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). Thru 8/10, *Cat and Mouse.* From 8/11, *Girl Friends.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). Thru 8/10, *Dona Flor and Her Two Husbands.* From 8/11, *Cat and Mouse.*

Gemini I & II, 2nd Ave at 64th (832-1670). *The Buddy Holly Story.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *National Lampoon's Animal House.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Madame Rosa.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Heaven Can Wait.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 8/8, *The Bad News Bears Go To Japan;* from 8/9, *Damien-Omen II.*

Trans-Lux 85th, at Madison (BU 8-3180). *Corvette Summer.*

UA East, 1st Ave at 85th (249-5100). *The Cheap Detective.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Hooper.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Foul Play.*

86th St East, off 3rd Ave (AG 9-1144). *National Lampoon's Animal House.*

RKO 86th I & II, at Lexington (AT 9-8900). *Jaws II.*

WEST SIDE

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 8/8, *Throne of Blood; Illusion of Blood.* 8/9, *Band of Outsiders; Going Places.* 8/10, *The Magnificent Ambersons; Alice Adams.* 8/11, 12, *Looking for Mr. Goodbar; Midnight Cowboy.* 8/13, 14, *Persona; Three Women.* 8/15, *Nanami: Inferno of First Love; Diary of Shinjuku Burlgar.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Madame Rosa.*

Greenwich, 12th at Greenwich (WA 9-3350). *Hooper.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *The Cheap Detective.* II. *An Unmarried Woman.* III. Thru 8/10, *Dear Inspector;* from 8/11, *Dona Flor and Her Two Husbands.* IV. *Corvette Summer.*

Loews Astor Plaza, Bdway at 44th (869-8340). *National Lampoon's Animal House.*

Loews State I, Bdway at 45th (582-5070). *Eyes of Laura Mars.*

Loews State II, Broadway at 45th (582-5070). *Heaven Can Wait.*

Criterion, Bdway nr 45th (JU 2-1796). *The Buddy Holly Story.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Jaws.* II. *Hooper.*

Rivoli, 49th & Bdway (Cl 7-1635). *Sgt. Pepper's Lonely Hearts Club Band.*

Guild, 33 W 50th (PL7-2406). *The Cheap Detective.*

Radio City Music Hall, 50th St at 6th Ave (Cl 6-4600). *The Magic of Lassie.*

Ziegfeld, 141 W 54th (765-7600). *Revenge of the Pink Panther.*

Festival, 57th nr. 6th (757-2715). *Madame Rosa.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 8/8, *Arsene Lupin; Bulldog Drummond Comes Back.* 8/9, *A Bill of Divorcement; Counsellor-at-law.* 8/10, *The Human Condition, Part I: No Greater Love.* 8/11, *Lawrence of Arabia.* 8/12, *8½; Sullivan's Travels.* 8/13, *Falstaff; The Private Life of Henry VIII.* 8/14, *Dark Victory; No Sad Songs For Me.* 8/15, *Svengali; The Mad Genius.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 8/8, *The End.* From 8/9, *Damien-Omen II.*

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.*

Paris, 4 W 58th (MU 8-2013). *Viva Italia!*

Cinema III, 59th at the Plaza (752-5959). *Foul Play.*

Paramount, 2 Gulf & Western Plaza (247-5070). *Foul Play.*

Cinema Studio, Bdway & 66th (877-4040). Thru 8/10, *Jonah Who Will be 25 in The Year 2000; The Discreet Charm of the Bourgeoisie.* From 8/11, *Dona Flor and Her Two Husbands.*

Regency, Bdway at 67th (724-3700). Thru 8/8, *The Merry Widow; Naughty Marietta.* 8/9-12, *Idiot's Delight; Private Lives.* 8/13-15, *The Pirate; Silk Stockings.*

Embassy 72nd, at Bdway (SC 4-6745). *Madame Rosa.*

Loews Quad, Bdway at 83rd (877-3190). I. *Star Wars.* II. *An Unmarried Woman.* III. *Hooper.* IV. *The Cheap Detective.*

New Yorker, Bdway nr 88th (TR 4-9189). *Dear Inspector; Swept Away by an Unusual Destiny in the Blue Sea of August;* from 8/11, *A Woman at Her Window.*

Thalia, 250 W 95th (222-3370). 8/8, *Harlem Rhythm and Blues; Rock 'N Roll at the Apollo.* 8/9, 10, *Miracle Woman; Flight.* 8/11, 12, *Sisters; Village of the Damned.* 8/13, 14, *Sunday, Bloody Sunday; Darling.* 8/15, *Haxen; Day of Wrath.*

Olympia, Bdway at 107th (865-8128). Thru 8/10, *The End; Short Eyes;* from 8/11, *Damien-Omen II; I Will, I Will... For Now.*

(Listings subject to last-minute change)

THE MOVIES

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie *(D.D.)*

The Buddy Holly Story–The subtitle might be *A Portrait of the Artist as a Clean Young Man.* This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer/composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Written by Robert Gittler and directed by Steve Rash. Gemini I & II; Criterion. (D.D.)

Cat and Mouse–Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. Thru 8/10, Cinema I; from 8/11, Cinema II.

The Cheap Detective–Neil Simon's comedy starring Peter Falk is not so much written for the screen as assembled from old-movie cliches patched up and fitted to a new line of stars. It is a very funny idea, but somehow it could have been even funnier—if Simon had been willing to develop the relationships of Peter Falk and Louise Fletcher as a vehicle for more of the personal, slightly bitter sexual humor that provides the film with its funniest and most resonant moments. Loews Quad; UA East; Quad; Guild.

Corvette Summer–Mark Hamill and Annie Potts star in this romantic comedy adventure about an unusual love triangle between a boy, a girl, and a car. Trans-Lux East; Trans-Lux 85th; Quad.

Damien-Omen II–William Holden and Lee Grant star, and Jonathan Scott-Taylor is introduced as the Antichrist Child, now in his teens. Directed by Don Taylor, the film features Lew Ayres and Sylvia Sidney. From 8/9, St Marks Cinema; Playboy; 72nd St East; from 8/11, Olympia.

Dear Inspector–Annie Girardot and Philippe Noiret are irresistible as a police commissioner and a Sorbonne professor who fall in love, but this is despite the viscously cute format of Philippe de Broca's boulevard farce. New Yorker; thru 8/10, Quad.

The Discreet Charm of the Bourgeoisie–This late Bunuel film is, like all of late Bunuel, tired, self-indulgent stuff, epigonous surrealism at its worst. Shapeless and incomprehensible plot, dialogue vainly striving to be cleaver, tiresome performances by competent actors. Got enthusiastic critical reception—truly the Emperor's new clothes. Thru 8/10, Cinema Studio.

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Thru 8/10, Cinema II; from 8/11, Quad; Cinema Studio.

The End–This comedy about a dying man doesn't establish Burt Reynolds who stars and directs as the rival of Mel Brooks or Woody Allen, but it is a respectable miss. Its boners *seem* more egregious because of the hyperkinetic behavior of Reynolds's California Sonny, and Reynolds's failure as director to find and maintain the proper tone. Dom DeLuise and Robby Benson are hilarious in supporting roles. Thru 8/8, Playboy; thru 8/10, Olympia.

Eyes of Laura Mars–Faye Dunaway and Tommy Lee Jones in a film directed by Irvin Kershner, concerning a noted fashion photographer lionized for her inventiveness and mastery of a unique style, and the frightening events that haunt her. Coronet, Loews State I.

Fellini Satyricon–An adaptation of Petronius's unfinished novel into a film that just about finishes it off. An eclectic, tasteless jumble of steals from various classical sources crossed with Fellini's own circusy predication for the bizarre, uncouth, mishappen. A grandiose nightmare shuttling between pointlessness and tastelessness with here and there a striking or poignant image stranded among monstrosities. 8/11, 12, Cinema Studio.

Foul Play–Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. Cinema III; Paramount; Loews Cine. *(D.D.)*

The Garden of the Finzi-Continis–A rather feeble novel yields even weeker film from an exhausted Vittorio de Sica. The plot has become melodramatic, while the characters remain nebulous. The film is mostly cliches wrapped in pastel-colored gause through which it seems to be photographed, and the performances are at best acceptable, at worst (Dominique Sanda, Helmut Berger) hollow simulacra. De Sica Jr.'s soupy score is an additional burden. 8/9, 10, Cinema Village.

Girl Friends–Claudia Weill's first feature film traces the relationship of two college friends after graduation, apartment sharing and the marriage of one. Starring Melanie Mayron and co-starring Anita Skinner. Opens 8/11 at Cinema I.

Grease–As the nerve center of the revival craze, *Grease* has been hyped so continuously that the movie version seems like one more promotional party. It is well to have Stockard Channing and John Travolta who can impose their personal rhythm on the chaotic and potentially embarrassing proceedings. Film abounds in the presence of veterans like Eve Arden, Frankie Avalon, Sid Caesar, Joan Blondell, and Dody Goodman. Edd Byrnes is hilarious as a TV host who delights in his fox-in-the-chicken-coop position. Randal Kleiser directed. Bay Cinema.

Heaven Can Wait–Warren Beatty, as a star quarterback, isn't meant to die in a near-fatal accident, but a heavenly functionary plucks him to paradise prematurely. He is then permitted to return to earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, the film ought to have been at least 50 per cent funnier. Loews State II; Loews Tower East; from 8/11, 34th St East.

Hooper–Burt Reynolds stars in this film about Hollywood stunt men. With Jan-Michael Vincent, Sally Field and Brian Keith. Directed by Hal Needham. Loews Orpheum; Loews Quad; Eastside; Greenwich; RKO Cinerama II.

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end of the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration, self-hatred and despair, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Baronet. (D.D.)

PHONE MATES

Melanie Mayron and Christopher Guest in *Girl Friends*, produced and directed by Claudia Weill. Co-starring Anita Skinner and featuring Eli Wallach, Bob Balaban and Viveca Lindfors. At Cinema I.

Jaws II–Roy Scheider stars in a sequel to you-know-what. Is *Jaws II* as scary as its predecessor? Yes, possibly more so, depending on which form of torture you prefer. If you prefer violence relatively impersonal, of the hit-and-run variety, *Jaws II* is your poison. Directed by Jeannot Szwarc. RKO Cinerama I; RKO 86th St I & II; D.W. Griffith.

Looking for Mr. Goodbar–This is Richard Brooks's best film, it is harrowing, powerful, and appalling. The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly socio-sexual thriller. 8/11, 12, Bleeker St Cinema.

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, now old and puffy whore. Festival; Embassy 72nd; Waverly; 68th St Playhouse.

The Magic of Lassie–The world's most famous canine in a Lassie-type film, also starring James Stewart, Mickey Rooney, Pernell Roberts, Stephanie Zimbalist, Alice Faye; directed by Don Chaffey. Radio City Music Hall.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a confident young make-out artist. Directed by John Landis. Beekman; Sutton; Murray Hill; 86th St E.; Loews Astor Plaza. *(D.D.)*

Network–Sidney Lumet's latest film is a further lap in Paddy Chayefsky's, the scenarist's, fascinating race against decrepitude and impotence. But Lumet continues to improve as a director, and the acting, by William Holden, Robert Duvall, Peter Finch, Faye Dunaway, Beatrice Straight, is impressive. Thru 8/8, St Marks Cinema.

Revenge of the Pink Panther–After five times around the course, the Panther is beginning to run out of gas. The movie takes an hour or so to get going and never does work up much suspense or comic excitement. As Clouseau, Peter Sellers wears some hilarious costumes and he still speaks to people on the "phoewne," but he doesn't get to do as much sleuthing as before, and the entire cast keeps falling down and crashing through windows and floors. It's a repetitive, tired movie; writer-director Blake Edwards should find something else to do. Ziegfeld. (D.D.)

Sgt. Pepper's Lonely Hearts Club Band–A genuine movie-musical disgrace, right up there with *Dr. Dolittle* and *Song of Norway.* Robert Stigwood's $12-million kiddies show cannibalizes the Beatles and their most famous album without a moment's remorse. In the puerile fable devised by Henry Edwards (a former rock critic!) Peter Frampton and the Bee Gees (singing the Beatles songs badly) do battle against an evil rock band that wants to take over the world. Or something like that. Plaza; Rivoli; 34th St E. (D.D.)

Star Wars–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001.* But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Gramercy; Art; 59th St E; Loews Quad.

Sunday, Bloody Sunday–Jazzily elegant, basically superficial film about two middle-aged Londoners; a man and a woman, both in love with the same youth, an easy-going, amiably irresponsible pseudo-artist. Several London ambiances are caught well enough, but the subject is not pursued very deeply as this John Schlesinger film moves from set piece to set piece, redeemed only by a quietly touching performance by Peter Finch, one of the best film actors of our day. 8/13, 14, Thalia.

Swept Away by an Unusual Destiny in the Blue Sea of August–Arrogant capitalist mistress and maltreated manservant are shipwrecked alone together on a desert island. Now he becomes the provider, patriarch, and despot, and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves the highly talented filmmaker Lina Wertmuller very well for her witty yet earnest, outrageous-seeming yet penetrating and often gripping film. Well acted, prettily photographed, and, above all, intelligently written and directed. Not without flaws, but provocative and rewarding. New Yorker.

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Quad; Loews Quad.

Viva Italia!–A collection of nine sketches variously directed by Mario Monicelli, Dino Risi, and Ettore Scola that turns out to be much tougher than you would guess from the euphoric title. Much sadness here, and some mordant satire; also the usual movie-Italian buffoonery, with people shouting, singing, throwing things at each other. With Alberto Sordi (doing a terrific turn as a papal aristocrat), Vittorio Gassman, and Ugo Tognazzi. Paris. (D.D.)

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. At the Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8; mats Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

GREEDY, GREEDY, GREEDY

Coral S. Potter plays the miser **Volpone** in Ben Jonson's 1606 comedy about avarice, lust, and overweening pride. Eve Adamson is the director. The place is the Jean Cocteau Repertory Theater, Bouwerie Lane, 330 Bowery (677-0060). Through August 19th, Fri & Sat at 10 p.m.

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Jessica Tandy and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed, Thurs, Fri & Sat at 7:30; mats Wed & Sat at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–*Revival of the musical devised by* Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; mat Wed at 2. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Once in a Lifetime–This George S. Kaufman/Moss Hart revival has no more than five or six honest laughs. It involves a New York playwright having a nervous breakdown in Hollywood from underwork. The rest is just shabby one-upmanship, or half-upmanship, middlebrows winking at one another across the footlights. The best work in the large cast comes from John Lithgow as the simpleton who, in Hollywood, is crowned philosopher-king. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3. Thru 8/27. Circle in the Square, 1633 Bdway (581-0720).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Charles Kimbrough. Mon, Tues, Wed, Fri & Sat at 8 p.m.; mats Wed & Sat at 2; Sun at 3. Ambassador, 49th St W of Bdway (541-6490).

Stop the World I Want To Get Off–Sammy Davis, Jr., stars in a revival of the Leslie Bricusse-Anthony Newley musical, with Marian Mercer. It's about a man who circles the globe to find that living and succeeding in a big city—any big city—is the same the world over (one preview, August 2nd). Thru 8/27. New York State Theater, Lincoln Center (TR 7-4727).

Timbuktu!–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet*, which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend

WOR RADIO wants you to win
a 7-day Bermuda picnic
for your family! And more!

There's nothing to buy - and winners every weekday for 8 weeks in the WASH 'N DRI "Perfect End to a Perfect Picnic" Sweepstakes.

You can win a lavish Bear Mountain picnic for a family of four. And Broadway show tickets. Awarded every weekday till contest deadline, August 18th. Grand Prize drawing August 21 for the 7-day Bermuda picnic for a family of four including air travel, and luxury Elbow Beach accommodations, modified American Plan.

It's easy to be a winner. For each entry, simply attach name, address and phone number to an empty WASH 'N DRI moist towelette packet or write the words WASH 'N DRI on a postcard. Send it off to WOR Radio, 1440 Broadway, NYC 10018. The more you send in, the better your chances.

Stay tuned to WOR - 710 on your dial - for more details.

Wash'n Dri®
MOIST DISPOSABLE TOWELETTES

Be a big winner in the WASH 'N DRI "PERFECT END TO A PERFECT PICNIC" SWEEPSTAKES!

Winners will be drawn at random and notified by mail. Employees of RKO General and Colgate-Palmolive are not eligible.

"I'M NOT A 'SINGLE'.
I'M A PERSON WHO ISN'T MARRIED."

'Single' is a stereotype. And I've been in enough 'Single's Bars' to know what that stereotype means:

Everyone uptight, a lot of nervous laughter, the "Hi-What-do-you-do-DO-you-come-here-often?" routine.

I love meeting people—not stereotypes, people. Which is why I go to The Concord.

The atmosphere is very depressurized here. There's not that feeling that you *have* to meet someone, or the evening is a failure. And of course, that's exactly the kind of atmosphere where you usually *do* meet someone.

And when you *do* meet someone, you don't have to go through that game of exchanging phone numbers. There's a nice disco and cocktail lounges and a terrific nightclub. There's also plenty of golf and tennis and swimming and horseback riding—the things you might do on a first date, except the first date can be the next day instead of next week.

I don't know, everything seems more *genuine* here. And that's a refreshing change.

Everyone has his (or her) own reason for vacationing at The Concord. And we offer more different reasons than any resort

For details or reservations, write or call Concord Hotel, Kiamesha Lake, New York 12751 our phone number is (212) 244-3500 or (914) 794-4000.

THE CONCORD HOTEL

beyond a smirk. Tues thru Sun at 8; mats Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

OFF and OFF-OFF BROADWAY

Alice–Vinnette Carroll's adaptation of Lewis Carroll's *Alice in Wonderland* adhering closely to the book. Done with an all-black cast. Opening August 8th at 8 p.m. Tues thru Sat at 8 p.m., Sun 7 p.m. Urban Arts Corps, 26 W 20th St (924-7820).

Academy Arts Repertory–Agatha Christie's *Towards Zero,* 8/11, 12, 13, 18, 19, 20, at 10 p.m., Sundays at 4 p.m. Pinter's *The Dumbwaiter,* Beckett's *Krapp's Last Tape,* 8/11, 12, 13, 18, 19, 20, 25, 26, 27, 9/1, 2, 3 at 7:30 p.m. $3. Academy Arts, 330 E 56th (486-1431).

American Dance Machine–A re-creation of memorable moments in Broadway's musical history, directed by Lee Theodore, with Denny Sherer, Harold Cromer, Janet Eilber. Tues thru Sat at 8 p.m. Sun at 7:30; mats Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

American Theatre Experiment–8/9-20, Jim Janda's *That Sacred Hunger,* directed by Dallas John. 8/23-9/3, Brooke Breslow's *The End of the Line,* directed by Mark Rootstein. Wed, Thurs, Fri & Sun at 7:30; Sat at 7 & 10:30. $3. 78th St Theater, 276 W 78th (228-0900).

Comedy of Errors–Shakespeare story of twins separated and eventually reunited, directed by Jim Galloway. Thurs, Fri, Sat at 8 p.m., Sun at 5 p.m. Thru 8/13. New York Theatre Ensemble, 62 E 4th (477-4120).

Divinely, Coward—*Astonished Heart,* thru 8/13. *We Were Dancing/Hands Across the Sea,* 8/16-31. Three Muses Theater, Ansonia Hotel, Bdway at 73rd (242-3900).

Drama Committee Repertory–J.M. Synge's *Riders to the Sea* and *Tinker's Wedding,* Sat & Sun at 2:30 p.m., thru 8/27. Chekhov's *Ward Six,* Mon thru Thurs at 8 p.m., thru 8/10. G.B. Shaw's *You Never Can Tell,* Fri, Sat, & Sun at 8 p.m., thru 9/24. $3. 17 W 20th (929-8377).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

The 5th of July–Lanford Wilson writes intelligent, amusing, racy dialogue, but this play lacks a little urgency although it is never uninteresting. It is accorded a fine production, under Marshall W. Mason's skilled direction, which errs only in trying to be too fast, too manifold, too clever. Tues thru Thurs at 8 p.m. Fri & Sat at 7 & 10 p.m. Thru 9/2. Circle Repertory, 99 Seventh Ave So (924-7100).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. She is a bundle of solace, a staged lesson in growing older and living on, and it is to be recommended that you memorize her. Tues thru Fri at 8; Sat 6:30 & 9 p.m.; Sun 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in a revue featuring a cast of magicians from all parts of the world. The Village Gate, 160 Bleecker (473-7270).

Just the Immediate Family–A first work by Grace Kimmins, who has written very sound acting parts for everybody. Her characters, even if conventional, have their core of individuality. Under Richard Russell Ramos's standard direction, a cogently selected cast performs delightfully. Wed thru Sat at 8; mats Sat & Sun at 3. $6. Thru 8/20. Hudson Guild, 441 W 26th (242-2695).

The King of the Mashed Potatoes–A new musical mystery by Crystal Field, George Bartenieff, and the TNC Company. 8/12, 88th St & Amsterdam. 8/13, Perry St & 7th Ave. All performances at 2 p.m. Free (254-1109 for further information).

A Little Wine With Lunch–Comedy revue by John Von Hartz, with music by William Shimmel, directed by Norman Marshall. Thurs thru Sat at 8; mats Sat & Sun at 3 p.m., thru 9/3. No Smoking Plyhse, 354 W 45th (245-9808).

Man-Wo-Man–Two plays, *Michael* by Ed Bullins, and *Passion Without Reason,* by Neil Harris, directed by Ernestine M. Johnston. Admission Free. Public/Other Stage, 425 Lafayette St (677-6350).

Marvelous Party–A madcap comedy of the 30's by Norman Beim. Thru 8/17, Mon thru Thurs at 8 p.m. Troupe Theatre, 335 W 39th, (244-9699).

Monteith & Rand–Comedy, "improvised and otherwise," by two newcomers to the stage. Tues, Wed, Thurs, Sun at 8; Fri & Sat at 7:30 & 10. Thru 8/19. Theater East, 211 E 60th (838-0177).

New York City Stage Company–Shaw's *Pygmalion,* 8/12, 18, 24, 26, 30, 9/3, 9, 15, 23, 27, 10/1; Chekov's *Unce Vanya,* 8/9, 13, 19, 25, 31, 9/2, 6, 10, 16, 22, 28, 30; Coward's *Hay Fever* 8/10, 12, 16, 20, 26, 9/1, 7, 9, 13, 17, 23, 29; Nichols's *Joe Egg,* 8/11, 17, 19, 23, 27, 9/2, 8, 14, 16, 20, 24, 30. Wed thru Sun at 8 p.m., Sat mat at 2:30. Park Royal Theatre, 23 W 73rd St (877-0984).

Nine to Five–Written by Ned Jackson, directed by Raymond J. Barry and performed by the Quena Theatre Company. Thurs thru Sun at 10 p.m. 8/10-13. $2.50. Theatre for the New City, 162 Second Ave (254-1109).

Noel Coward in Two Keys–The master of sophisticated comedy is shown in two short plays, *Come Into the Garden Maude* and *A Song at Twilight.* Fri and Sat at 8 p.m.; Sun at 3 p.m. thru 9/3. $3. Shandol Theatre, 137 W 22 St (691-7950).

Papa Bear, Mama Bear–Writer/director Rand Hopkins's new musical, with music by Marty Goetz, about the growing pains of three families. Thru 8/9, evenings at 7:30; mats at 3, Wed & Sat. Perry St Theatre, 31 Perry St (255-9186). Closed

Paradise Regained–Adapted for the stage from John Milton's poem, with language, music, dance, and expressionistic theatrical images. Thurs thru Sun at 8:30 p.m. 8/3-20. $4.50. Performance Garage, 33 Wooster (966-3651).

The Passion of Alice–A new musical fantasy, by Jocko Richardson, Ken Cory, and Sean Kalliel, with score by Gary Richmond. Wed & Thurs at 8 p.m. Fri & Sat at 8 & 10 p.m. Sun at 3 p.m. thru Sept. $4. Greenwich Mews Theatre, 141 W 13th St (243-6800).

The Passion of Dracula–Michael Burg in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Piano Bar–A new-style musical by Rob Fremont and Doris Willens, directed by Albert Takazuckas, about four people who take refuge in a lounge on a rainy evening. Chelsea/Westside Theater/Upstairs, 407 W 43 (541-8394).

Pins and Needles–Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWA, it ran from 1937 to 1941. Tues thru Sat at

SEE A VEGAS FLOOR SHOW ...THEN DISCO!

See our "Summer Fantasy" — the most exciting floor show this side of Vegas nightly at 9:30 & 12 (3 shows Sat.). Then "Disco" to the most electrifying light & sound show anywhere. Plus gourmet dining and an "after-hours" club upstairs. Call 753-3884/3471 for reservations. P.S. No cover with dinner and try our new International Buffet Luncheon.

IBIS

151 East 50th St., (Bet. Lex. & 3rd Ave.) N.Y.C.

AD BY PLUM ADVERTISING

We've russelled up one of New York's great restaurants.

Introducing RUSSELL'S. Warm, friendly, intimate. Despite the new name and decor, we're still the neighborhood gathering place. For wining and dining. Cocktails. A nightcap. Or just friendly conviviality.

Open for breakfast, lunch and dinner weekdays. "Menu for a Summer Weekend" on Saturday and Sunday thru Labor Day. For reservations, call 685-7676.

Russell's

Where you're just like the family.

Sheraton-Russell Hotel

SHERATON HOTELS & INNS. WORLDWIDE
45 PARK AVENUE AT 37TH STREET, NEW YORK, N.Y. 212/685-7676

Christmas by Mail

Do all your gift shopping at home the easy way. You'll find the best of everything on the pages of our holiday catalogues, from imaginative stocking stuffers to once in a lifetime luxuries. For your FREE holiday catalogues, call TOLL-FREE 800-527-4535 (in Texas, call TOLL-FREE 800-492-5270; in Dallas, 233-1007) or mail this coupon to: The Horchow Collection, P.O. Box 34257, Dept. 41007, Dallas, Texas 75234.

Name

Address

City State/Zip

THE HORCHOW COLLECTION

MULBERRY STREET
CAFFÈ BIONDO
NEW YORK CITY
Pasticceria · 226-9285

L'OUBLIETTE
Soul French Discotheque
2 West 55th Street, New York, N.Y.
Tel. 265-1595

MIDTOWN
Torremolinos
SPANISH RESTAURANT
230 E. 51 St.
(Bet. 2nd & 3rd)
755-1862
LUNCH & DINNER/COCKTAILS
STROLLING GUITARIST & SINGER
CLOSED SUNDAYS
Pamplona
SPANISH RESTAURANT
822 6th Ave.
(Bet. 28 & 29 Sts.)
683-4242
DOWNTOWN

SALE
All Membership Plans
New York Health & Racquet Club
Midtown
132 East 45th St. (at Lexington)
986-3100
Midtown
20 East 50th St. 593-1500
Uptown
1433 York Ave. (at 76th St.)
737-6666
Downtown
24 East 13th St. (E. of Fifth Ave.)
924-4600
TENNIS & SQUASH
50% Reduction to
HRC Members!

RICHARD MEI'S
KING DRAGON
"The House of Quality
Food for the Epicurean"
Open for LUNCHEON, COCKTAILS
& DINNER—Major Credit Cards
1273 3rd AVE. (73rd St.) • YU 8-3433—8-3496

8; mats Wed, Sat & Sun at 2 p.m. Roundabout/Stage One, 333 W 23rd (924-7160).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Ridiculous Theatrical Company–*Bluebeard,* Thurs & Fri at 8 p.m. *Stage Blood,* Mon & Wed at 8 p.m. *Camille,* Sat & Sun at 8 p.m. All written and directed by Charles Ludlam who also stars. One Sheridan Square (260-7137).

Soho Repertory Theatre–Coward's *Fallen Angels,* two best friends fight for a former flame. 8/11 at 8:30; 8/12 at 7 & 10:30 p.m.; 8/13 at 7:30. Soho Rep, 19 Mercer St (925-2588).

The Taming of the Shrew–Raul Julia and Meryl Streep play Petrucchio and his Kate in this second production of the New York Shakespeare Festival. Opening 8/9 at the Delacorte Theater in Central Park. Thru 9/3, Tues thru Sun at 8. Free, but come early for tickets (535-5630).

13th St Theatre–*Laughing Stock,* a satirical comedy revue with short sketches, music and improvisation, Fri at 10 p.m. Horovitz's *Line,* Sat at 10 p.m., Sun at 7:30. Reiter's *Joan and the Devil,* Thurs, Fri, Sat at 7:30, Sun at 3 p.m. 13th St Theatre, 50 W 13th (741-9282).

Three By Two–A showcase for two actors written and directed by Tom Millott, stars Robert Arpin, Bud Graves, and Richard Shoberg. Thurs, Sat & Sun at 8 p.m., Fri at 10:30 p.m. Plays in repertory with Tom Millott's *Love, Death and Taxes.* Fri & Mon at 8 p.m., Sat at 10:30 p.m., Sun at 3. Thru Labor Day. Cubiculo Theatre, 414 West 51st St (265-2138).

Tomfooleries–GBS's *Passion, Poison and Petrification,* and Bertolt Brecht's *The Elephant Calf.* Fri, Sat & Sun at 8 p.m. thru 8/12. $4. Cubiculo, 414 W 51st (244-4270).

The Troupe Repertory–*Caught* by Bill Andrews, Downstairs Theatre. *Live from the Troupe,* directed by Luc LeClair, Upstairs Theater. Both thru 8/13, Fri thru Sun. *Marvelous Party* by Norman Beim, Upstairs Theater; *Snow Bitch & Fly Killer,* by James Jennings, Downstairs Theater. Thru 8/17. Mon thru Thurs at 8 p.m. $3. The Troupe, 335 W 39th (244-9699).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Visitors–Two new American plays by John G. Frank, directed by Vincent Gaeta. Wed thru Sat at 8 p.m., thru 8/19. $2.50. Shelter West, 15 Van Dam St (675-0498).

Volpone–The Jean Cocteau Repertory presents a Ben Jonson comedy about a miser who, by false reports of his ill health, lures his greedy aquaintances into every kind of wickedness. Thru 8/19, Fri & Sat evenings at 10 p.m. Bouwerie Lane Theatre, 330 Bowery (677-0060).

Waiting for Godot–Samuel Beckett's classic dealing with man's eternal search for hope and survival; directed by Andrew Loucka. Thru 8/20, Thurs thru Sun at 8:30. $3. Little Theater, 5 W 30th (564-0692).

Which Way to Nirvana?–Written and directed by Pascal Vaquer. Thru 8/16, Thurs thru Sun at 8 p.m. The Play Factor, 692 Greenwich St. Closed

A Women of No Importance–Oscar Wilde's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 9/10. $3. West Side Repertory, 252 W 81st (666-3521).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 1 to 6 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m (Cl 7-7000).

Brandy's II–84th & York. Supper club of wood, brick and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas (688-8501).

Chateau Madrid–*48th St & Lex. Thru 8/16, a new* revue featuring Marlene Saamer, bongo and conga man Candido, and the dance team of Augie and Margo. Thru 8/27, the Ballet Espanol starring Rosario Galan, and featuring singer Tito Mora. (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a new revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. 8/11, 12, Linda Glick at 10, midnight, & 2. Closed Sundays (755-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. Disco dancing to the music of the Pazant Brothers/Cotton Club Orchestra. Thru 8/12, the Joe Frazier Review. Two shows nightly at 10 and 12:30 (MO 3-7980).

Dangerfields–1118 First Ave. Comedian-impressionist David Frye's engagement extended through 8/26. Shows at 9:30 & 11:30 (593-1650).

Hippopotamus II–405 E 62nd. A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. Jazz pianist Dorothy Donegan, nightly except Sunday at 10, midnight & 2 a.m. With the Tommy Furtado Trio, Tues thru Sat, and the Bernie Leighton Quartet Mondays. Thru 9/2 (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Once Upon a Stove–325 Third Ave. Fri & Sat, thru September, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. (683-0044).

Playboy Club–5 E 59. Entertainment, dining, and dancing. Thru 8/12, Roslyn Kind. From 8/14-26, Damita Jo (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a new revue with seven chorus girls and five chorus boys, directed by Peter Jackson (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday, from 8/9 (Pl 2-2200).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roma di Notte–137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Dance class & show Wed night (Cl 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor (421-0900).

AROUND TOWN

Sibi–151 E 50th. Nice warm upstairs dancing den, with pianist-singer Bobby Cole and his jazz quartet, every night but Sunday from 9 p.m. (753-3429).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat, 8:30 p.m. til 1:30 a.m. (581-7080).

Tavern On The Green–Central Park at W 67th. Pianist Charlie Cochron, accompanied by bass player Ernie Furtado, in the Elm Cafe, from 9 p.m. to 1 a.m., Wed thru Sun (873-3200).

THE HOTEL ROOMS

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Thru 8/31, Monty Alexander, Jamaican-born pianist, plays Sun thru Thurs.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** Thru Labor Day, Tony Gorody plays the piano and sings Tues thru Sat 9:30-12:30.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 12:30 a.m., singer Mary Small.

Sherry Netherland, 5th Ave and 59th St (EL 5-2800). **Le Petit Restaurant:** Earl Rose plays from 8 p.m. to 1 a.m. Wednesdays through Fridays.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs 5:30-8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m.-1 a.m., Fri & Sat, 9 p.m.-2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Mon thru Fri. Earl Rose, Sat & Sun, from 5 to midnight.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Ali's Alley–77 Greene St. Thru 8/12, the great drummer Philly Joe Jones will lead his quartet. (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 West Bdway. Thru 8/19, singer Liz Corrigan perfoms nightly at 8:30 and 10:30 p.m. (473-9367).

Barbara's–78 West 3rd St. 8/10, 11, 12, Terumasa Hino's Quartet. Music starts at 10 p.m. (473-9326).

Benihana Palace–15 W 44th. Hiroko Kondo plays pop organ in the bar, Wed thru Sat, in an authentic Japanese inn setting (682-7120).

The Bottom Line–15 W 4th. 8/10-12, Jesse Winchester & The Midnight Bus; 8/15, 16, John Hartford (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing, 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Joe Turner, the last of the stride pianists and a long time citizen of France, is making one of his exceedingly rare and joyful appearances in this country, until further notice. Mon thru Thurs at 8:30 & 10:30; Fri & Sat at 12:15 a.m. (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Ernie Furtado (794-2700).

Crawdaddy's–45th & Vanderbilt. Doc Cheathem, trumpet star, with his boys, pianist Chuck Folds and drummer Jackie Williams, perform at this genuine New Orleans restaurant, Mon thru Fri, 6:30 thru 11:30 p.m., thru 8/25 (687-1860).

Fortune Garden–1160 Third at 67th. Chinese restaurant-club with Hungarian-born pianist, John Kuna, mixing a czardas beat with his popular melodies, thru 8/26, Mon thru Fri, 5-9 p.m. and Sat, 5-7 p.m. (744-1212).

Gregory's–First Ave at 63rd. Mon and Tues, Al Haig, a superior pianist who was a favorite accompanist of Charlie Parker and Stan Getz, leads a trio with bass and guitar. Another piano-bass guitar trio, led by Hod O'Brian and featuring the marvelously fluent guitarist Joe Puma takes over Wed thru Sun (371-2220).

Hopper's–6th Ave at 11th St. Thru 8/12, trumpeter Ted Curson and his group. 9:30 p.m. and 11:30 p.m., Mon thru Sat; 1 a.m. shows Fri & Sat (260-0250).

Jazzmania Society–14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Les Mareyeurs–988 Madison Ave. French seafood house in the heart of the art gallery country. The great Ronny Whyte entertains Tues thru Sat from 8:30 to 1 a.m. (628-3333).

Michael's Pub–211 E 55th. Thru 8/26, the famed Kansas City bandleader, pianist, and singer Jay McShann is back, Tues thru Sat, with saxophonist Hal Ashby, and the rarely heard (these days) drummer Joe Morello. Mon, Woody Allen indulges in wish fulfillment and Dixieland clarinet (PL 8-2272).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End–149 Bleecker St. 8/10-12, Etta James. (673-7030).

Reno Sweeney–126 W 13th. Tues thru Sun, at 9 & 11:30 p.m. 8/8-13, Gotham, New York's 1970's male version of The Andrews Sisters. (691-0900).

Sweet Basil–88 7th Ave So. 8/8-13, Chet Baker Quintet; 8/15-19, Adam Makowicz (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Village Vanguard–178 7th Ave So. Dollar Brand aka Abdullah Ibrahim, the South African pianist who is usually heard vamping behind a few horns, will play solo through 8/13. The big band of Thad and Mel on Mondays (AL5-4037).

The English Wine Table

$19.

Our English wine table (c.1784) is an authentic reproduction of a fine old English antique, hand crafted of mahogany with soft detailed leathery top. A traditional favorite in England for over 200 years. Priced directly from our factory at an astonishing $19. $38 for two. Please add $3 each for shipping and handling. Dimensions: 20" high, 13" diameter. Naturally your satisfaction is guaranteed. To expedite your order, telephone us or send check or money order or charge MC/BA-VISA. Please incl. your exp. date. Send $2 for our full color product publication.

The Bombay Company
P.O. Box 53323 — Dept. J
5256 Magazine Street
New Orleans, La. 70153
Telephone: 504/891-4405

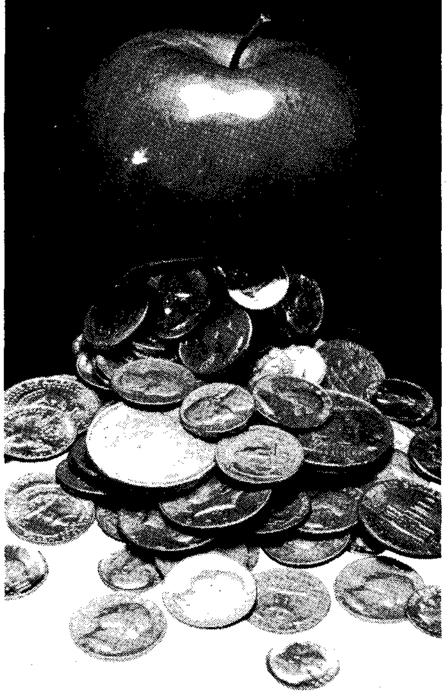
Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE

DUE DATE DUE DATE

You're overdue at The Library. Return yourself immediately for great drinks and disco. Of course there's a fine. (A fine time, that is.)

No denim. Gentlemen (unlike our books) required to wear jackets.

Between 58th & 59th on Avenue of the Americas
Mon-Fri 4 30pm-3am • Sat 9pm-3am • Sun 8pm-2am
Cocktail music until 9 • Disco until closing
Telephone 247-7000



New York City Means Business

A Special Advertising Section to be Published in Business Week October 30, 1978.

The Business Renaissance of New York City has begun. That message will be told to Business Week's four million-plus readers through text and advertising messages in a special section called "New York City Means Business".

Advertisers in this section will not only help build a larger market for their products and services but will directly help to strengthen New York City's economy.

And advertisers will get added support: 1) a postage-paid reader service card enables readers to request additional information. These cards will be forwarded by Business Week to the appropriate advertiser. 2) free reprints of the section will be provided to each advertiser.

Closing for all ads is September 18, 1978. Contact your Business Week representative or Earl Moore, Jr., Business Week, 1221 Avenue of the Americas, New York, New York 10020, (212) 997-6868, for further information.

BusinessWeek

The smart place to advertise.

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

GOOD SKATES

The 34th edition of **Holiday on Ice,** starring **Peggy Fleming,** will be unveiled on Wednesday, August 9 at Madison Square Garden. Among others featured are world champions Herbert Wiesinger and Almut Lehmann (shown here with Ernie), Jimmy Crockett, Cathy Cushner and Bob Knapp, and the Muppets. Thru August 20 (564-4400).

Bluegrass & Old-Time Country Music Contest and Crafts Fair: New York's biggest annual country music festival; Pier 15 of South St. Seaport, Fulton St. at East River (427-1488). Crafts Fair: 8/12-13 from noon to 7; Music Contest: 8/12-13 at 7.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Big Apple Circus, Big Apple Park, Eighth Ave. at 50th St. (581-9186). A one-ring tent circus, featuring acrobats, trapeze artists, clowns, and gymnasts; Wed at 11:15 & 2:15, Thurs-Sat at 2:15 & 7:30, and Sun at 1 & 4.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Cooper Square Festival, Fourth St. between Bowery and Second Ave. (228-8210). Jazz, dance, street theater, painting, and ethnic foods, 8/12-13 from noon til midnight.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 a.m.-7 p.m. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more specific information call (586-4763).

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, August 8

New York Philharmonic, Central Park Sheep Meadow (874-4010). Andre Kostelanetz conducts an all-Tchaikovsky program, at 8:30.

David Drinkwater, organ, Riverside Church, Riverside Dr. at 122nd St. (749-7000), at 7.

Mostly Mozart Festival, Avery Fisher Hall; with Alicia de Larrocha, piano. Works of Mozart & Bach, at 8.

Steve Lawrence & Eydie Gorme/Morty Gunty, Westbury Music Fair, at 8:30.

Juice Quartet, jazz, Inward House, 45 W 177th St., Bronx (784-3812), at 8.

Municipal Concerts Orchestra, Hebrew Educational Society, 9502 Seaview Ave., Bklyn (682-6567). Julius Grossman conducts, with Jane Bryden, soprano. Works of Mozart, Rossini, Bellini, Verdi, and Tchaikovsky, at 8.

Rock Concert, Wolfe's Pond Park in Staten Island (356-1075), at 8.

Washington Square Music Festival, Washington Square Park (473-8321). Henry Schuman conducts the Festival orchestra, at 8.

Wednesday, August 9

Mostly Mozart Festival, Avery Fisher Hall; with Gerard Schwarz, conductor and trumpet, and Garrick Ohlsson, piano. Works of Mozart, Leopold Mozart, and Michael Haydn, at 8 (Pre-concert recital at 7).

Folk Music, Pier 15 of South Street Seaport, Fulton St. at East River (766-9066), at 7:45.

Steve Lawrence & Eydie Gorme/Morty Gunty, Westbury Music Fair, at 8:30.

L'Arema Chamber Ensemble, Whitney Museum, 945 Madison Ave. (794-0600), at 7.

The Kinks/Eddie Money, Wollman Theater in Central Park, at 6.

Municipal Concerts Orchestra, Seaside Park, Sea Breeze Ave. at W 5th St., Bklyn (682-6567). Julius Grossman conducts, with Paul Kantor, violin. Works of Mozart, Beethoven, and Mendelssohn, at 8.

Zoot Sims, Exxon Park, Sixth Ave. between 49th and 50th Sts. (582-2424), at 4:30.

Thursday, August 10

John Herald Band, bluegrass, Pier 15 of South Street Seaport, Fulton St. at East River (427-1488), at 8.

Seuffert Band/Gerald Goodman, troubadour & harpist, Central Park Bandshell at 72nd St. (360-8209), at 7:30.

Mostly Mozart Festival, Avery Fisher Hall; with the Cleveland Quartet and Garrick Ohlsson, piano, and Laurence Lesser, cello. Works of Mozart and Schubert, at 8 (Pre-concert recital at 7).

Dickey Betts & Great Southern/Richie Furay, Calderone Concert Hall, 145 North Franklin St., Hempstead (516-481-4400), at 8.

Mitchell Korn, guitar, Whitney Museum, 945 Madison Ave. (794-0600), at 7.

Rock Concert, Wolfe's Pond Park in Staten Island (356-1075), at 8.

Steve Lawrence & Eydie Gorme/Morty Gunty, Westbury Music Fair, at 8:30.

Friday, August 11

New York Philharmonic, Van Cortlandt Park (874-4010). Andre Kostelanetz conducts an all-Tchaikovsky program, at 8:30.

Juice Quartet, jazz, South West Towers, Webster Ave. at 179th St. (784-3812), at 7:30.

Municipal Concerts Orchestra, Kissena Park, Oak Ave. at 164th St., Queens (682-6567). Same program as August 9, at 8.

Robert Kushner's New York Hat Line, Museum of Modern Art Summergarden, 8 W 54th St. (956-7298), at 8.

Mostly Mozart Festival, Avery Fisher Hall; with Richard Westenburg, conductor; Susan Davenny-Wyner, soprano; Elaine Bonazzi, mezzo-soprano; Seth McCoy, tenor; John Cheek, bass; and the Musica Sacra Chorus. Bach's *Mass in B minor,* at 8.

Steve Lawrence & Eydie Gorme/Morty Gunty, Westbury Music Fair, at 7:30 & 11.

X Seamens Institute, Pier 15 of South Street Seaport, Fulton St. at East River (766-9066), at 7:30.

Robert Palmer/Muddy Waters, Wollman Theater in Central Park, at 6:30.

Saturday, August 12

Mostly Mozart Festival, Avery Fisher Hall; with Richard Westenburg, conductor; Susan Davenny-Wyner, soprano; Elaine Bonazzi, mezzo-soprano; Seth McCoy, tenor; John Cheek, bass; and the Musica Sacra Chorus. Bach's *Mass in B minor,* at 8.

Jackson Browne, Nassau Coliseum, at 8.

New York Philharmonic, Cunningham Park, Queens (874-4010). Andre Kostelanetz conducts an all-Tchaikovsky program, at 8:30.

Steve Lawrence & Eydie Gorme/Morty Gunty, Westbury Music Fair, at 7 & 10:30.

Robert Kushner's New York Hat Line, Museum of Modern Art Summergarden, 8 W 54th St. (956-7298), at 8.

NYC Housing Authority Symphony Orchestra, Damrosch Park in Lincoln Center (360-8209), at 8.

Sunday, August 13

Jackson Browne, Nassau Coliseum, at 8.

Korean Cultural Festival, Central Park Bandshell at 72nd St. (360-8209), at 4.

New York Philharmonic, Eisenhower Park, L.I. (874-4010). Andre Kostelanetz conducts an all-Tchaikovsky program, at 8.

Juice Quartet, jazz, 10th St. Block Association, First Ave. at 10th St. (874-3812), at 2.

Steve Lawrence & Eydie Gorme/Morty Gunty, Westbury Music Fair, at 7:30.

Trinity Church Choir, Trinity Church, Broadway at Wall St. (285-0818), at 9.

Michael Boriskin, piano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.

Philharmonia CETA Orchestra, Newhouse Community Gallery, 914 Richmond Terrace, S.I. (473-5666), at 3.

Monday, August 14

Mostly Mozart Festival, Avery Fisher Hall; Hubert Soudant conducts, with Lili Kraus, piano, and Richard Stoltzman, clarinet. Works of Mozart and Schubert, at 8 (Pre-concert recital at 7).

Chuck Mangione, Wollman Theater in Central Park, at 6:30.

Municipal Concerts Orchestra, Dreiser Community Center, 177 Dreiser Loop, Co-Op City (682-6567). Same program as August 9, at 8.

Tuesday, August 15

New York Philharmonic, Central Park Sheep Meadow (874-4010). Sarah Caldwell conducts. Works by Borodin and Berlioz, at 8:30.

Rock Concert, Wolfe's Pond Park in Staten Island (356-1075), at 8.

Carol Brunsell Singers: An Evening of Broadway and Operetta, Fort Tryon Park Playground, Broadway at Dyckman St. (360-8294), at 7.

Mostly Mozart Festival, Avery Fisher Hall; with the Boston Symphony Chamber Players; André-Michel Schub, piano; and Richard Stoltzman, clarinet. Works of Mozart and Schubert, at 8 (Pre-concert recital at 7).

Municipal Concerts Orchestra, Hebrew Educational Society, 9502 Seaview Ave., Bklyn (682-6567). Same program as August 9, at 8.

Washington Square Music Festival, Washington Square Park (473-8321). Henry Schuman conducts the Festival orchestra, with Robert White, tenor. Works of Foster, Berlin, and Sousa, at 8:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn Center at Brooklyn College, Campus Rd at Ave H (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Wollman Theater in Central Park, Fifth Ave. at 59th St. (249-8870).

Dance

Marie Brooks Dance Research Theater, Bethune Houses Courtyard, Amsterdam Ave. at W 157th St. (360-8294), 8/10 at 7.

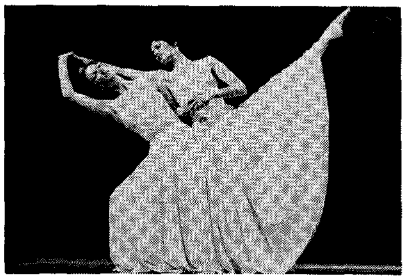
Dance Concert, Newhouse Community Gallery, 914 Richmond Terrace, S.I. (473-5666); with Mitchell Rose, Rosalind Newman, Vic Stornant, and others; 8/13 at 3.

Deborah Gladstein, American Theater Laboratory, 219 W 19th St. (924-0077), 8/14-15 at 8.

Roz Newman & Dancers, Cooper-Hewitt Museum, 2 E 91st St. (860-6868), 8/15 at 7.

Naaz Rosseini Dance Company, Cooper-Hewitt Museum, 2 E 91st St. (860-6868), 8/8 at 7.

FIRST TIME HERE



The **Albuquerque Dance Theater,** one of the country's fastest growing modern dance troupes, makes it New York debut this week at the American Theater Laboratory (219 W 19th St.). Pictured above are Linda Carr and Laura Russell in a moment from *Nonet for Brass.* Performances are August 10-12 at 8 and August 13 at 3 (924-0077).

Opera

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Merry Widow,* 8/9 at 2 & 8:30, 8/10-11 at 8:30, 8/12 at 4 & 8:30, 8/13 at 4.

Stuyvesant Opera, Loretto Theater, 20 Bleecker St. (674-5243). *I Pagliacci,* 7/13 at 2:30.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Howard Gross–A series of portraits with closed eyes, thru 8/31. Truman, 38 E 57th (688-3516).

MADISON AVE & VICINITY

Jose Campos Bizcardi–Stylized landscapes and interiors by this Venezuelan, thru 9/29. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Zahara Schatz–Kinetic sculptures, laminated plastics, and mixed media commemorating Israel, thru 8/15. America-Israel Cultural Foundation, 4 E 54th (751-2700).

***Egon Schiele** (1890-1918)–Self-portraits in paintings, drawings, and watercolors, thru 9/16. Sabarsky, 987 Mad Ave (628-6281). Tues-Sat 1-6 during August.

Ochiishi Lapierre Yukie–Postcards using black-and-white line drawings, thru 8/28. Nippon, 116 E 38th (889-5913).

SoHo

***Louis I. Kahn**–Drawings ranging from pencil sketches to large works in color of architectural monuments in Europe, Greece, and Egypt, thru 9/2. Drawing Center, 137 Greene (982-5266). Mon-Sat 11-6.

Edward Luyken/Sonnie Mason–Cartoonlike, brightly colored acrylics/Still lifes and nudes, thru 8/19. Hubris, 150 Thompson (982-1827).

Owen Morrel–Asylum, thru 9/30. Roof Top, 260 W Bdwy (966-0644). Mon-Fri 9-6, Sat 12-6.

OTHER

Lila Katzen–Steel outdoor sculpture and collage drawings, thru 9/1. Fordham at Lincoln Center (431-9439).

Philip Pearlstein–Recent prints of the nude/Graphic portfolios by Abrahams, Acconci, Arneson, others, thru 9/1. Droll/Kolbert, 724 5th Ave (541-6006). Tues-Fri 11-5.

And That's Final!

Fall fashions are arriving daily and S&W never carries merchandise over from one season to the next.

CHOOSE FROM:

200 Top of the line designer dresses. Reg. $200–$300
$49.75

300 Smashing up to the minute fashion skirts. Reg. $60 & up.
$19.75

360 Fabulous, perfectly cut shirts. Reg. $50 & up.
$15.75

190 Wonderfully delicious boutique dresses. Reg. $99 - $150
$29.75

120 Dashing, Hi-Fashion raincoats. Reg. $129–$250
$49.75

100's upon hundreds of the DESIGNER COATS simply beyond description. Reg. $250–$300
$69.00

A tremendous selection of our best selling boutique skirts and blouses valued at $30–$50 each, now . . . .
$7.98

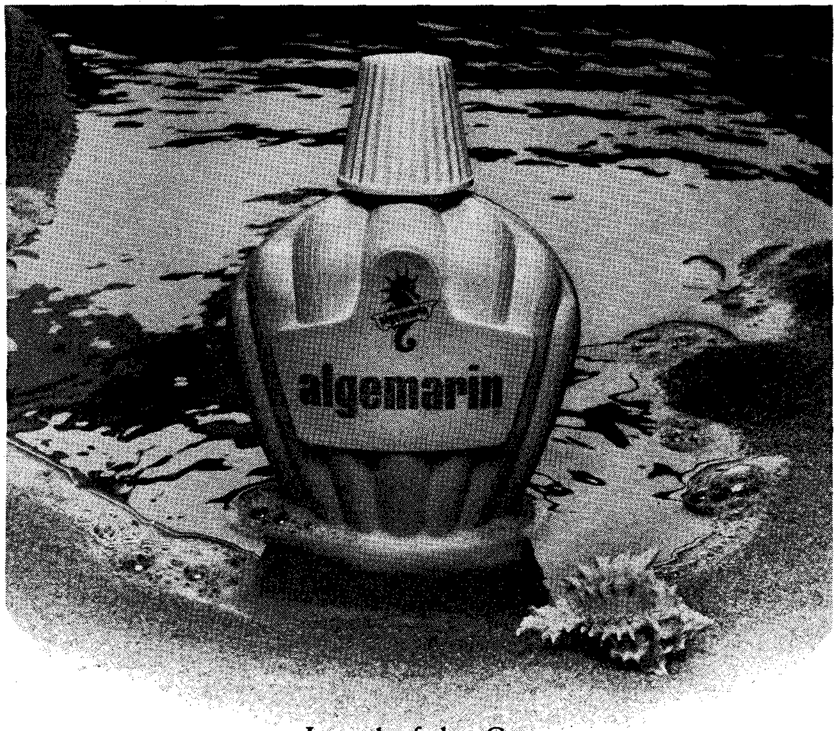
Easy moving "T-Shirts" plenty to choose from but they'll move fast at
$4.98

savings of up to 80%

Never before have top designer fashions like these been available at prices so low . . . and maybe never again

S&W

165 W. 26 ST., N.Y.C. 924-6656
OPEN SUNDAYS

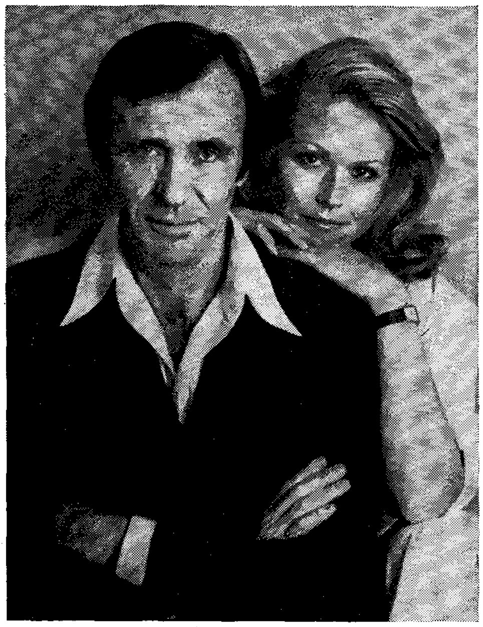


Jewel of the Sea

Algemarin...from the oceans' depths...a unique and totally *soapless* foam bath that moisturizes while it cleanses. Sea Algae, protein-rich and nourishing, is the secret of our European formula. It's the ultimate bathing experience.

SAKS FIFTH AVENUE

How I fell in love with a very intelligent woman at the Montauk Yacht Club.



Montauk has special charms.

The sea, the beaches, the pool, the sauna, the indescribable luxury.

All that I expected.

But what was unexpected was falling in love with Marsha.

It all happened so easily.

A walk on the beach. A quiet candlelit dinner.

And, all so naturally, Marsha was the woman in my life.

Which was, in a way, a fantastic surprise.

You see, I've been married to Marsha for ten years.

But a few days at Montauk reminded me, all over again, why I fell in love with the lady in the first place.

MONTAUK YACHT CLUB INN

The Montauk Yacht Club & Inn. *Where lovers fall in love. For the first time. Or all over again. For information or reservations, call (212) 895-6446; or (516) 668-3100. For free brochure, write Montauk Yacht Club & Inn, Dept. 2B, Star Island/Montauk, NY 11954.*

AROUND TOWN

Yvonne Poser–Judaic themes in bronze, thru 8/30. National Federation of Temple Sisterhoods, 838 5th Ave (249-0100). Mon-Fri 9:30-4:30.

***Ned Smythe**–Sculpted arcades of cast and poured concrete columns with foliated capitals, thru 10/1. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).

Zacharias–Color images ordered by interference grids, thru 8/25. Dorfman, 831 Bdwy (473-2017). Mon-Fri 10-6.

GROUP SHOWS

57th STREET

Crispo–41 E 57th (758-9190). Mon-Fri 11:30-4:30, Sat 10:30-5:30. New forms in 20th century sculpture; paintings by Avery, Dali, Dove, Gorky, Prendergast, others, thru 8/12.

Dintenfass–50 W 57th (581-2268). Mon-Fri 10-5. Gallery artists Dove, Sheeler, Gwathmey, Leaf, others, thru 8/18.

Droll/Kolbert–724 Fifth Ave (541-6006). Closed Mon & Sat. Group show, thru 9/1.

Eric–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Gallery artists, thru 8/30.

Getler/Pall–50 W 57th (581-2724). Works by known and unknown artists including Boxer, Dine, Rauschenberg, Ruscha, thru 8/30.

Hammer–51 E 57th (644-4400). 19th and 20th century French and American works, thru 8/25.

Midtown–11 E 57th (PL8-1900). Mon-Fri 10-5:30. Bishop, Cadmus, Sivard, others, thru 9/9.

Phoenix–30 W 57th (245-5095). Mon-Fri 11-5:30. Process as art by Abadi, Firestein, Locksoeuser, Snyder, others, thru 8/9.

Sande–61 E 57th (688-1904). Works by gallery artists, thru 8/30.

MADISON AVE & VICINITY

Borgenicht–1018 Mad Ave (LE5-8040). Tues-Fri 10-2. Gallery artists, thru 8/30.

Christopher–766 Mad Ave (737-3224). Gisson, Riboli, Sarsony, others, thru 8/31.

Ericson–23 E 74th (737-6155). Gallery artists, thru 9/15.

Graham–1014 Mad Ave (535-5767). Group show, thru 9/15.

Grolier Club–47 E 60th (TE8-6690). Mon-Fri 10-5. Their collection, including manuscripts, portraits, other, thru 9/1.

Kraushaar–1055 Mad Ave (535-9888). Closed Sat. Group show, thru 8/31.

Rolly-Michaux–943 Mad Ave (535-1460). Aubusson tapestries by Calder, Cocteau, Gross, plus graphics by Chagall, Vasarely, others, 9/16.

Ronin–46 E 70th (535-2221), Group show, thru 9/16.

Ta-Nisia–741 Mad Ave (879-1510). Primitive animals and flowers by Amoryanos, impressionistic works by Wheatley, others, thru 8/12.

SoHo

Freidus–158 Lafayette (925-0113). Gallery artists, thru 8/31.

***Volpe**–457 W Bdwy (533-3900). Mon-Fri 11-7. The American arts and crafts armchair from 1900 to 1917 designed by Stickley, Limbert, and Roycroft, thru 8/18.

Vorpal–465 W Bdwy (777-3939). Originals by Escher, acrylics by Rigolfi, welded steel sculpture by Udinotti, others, thru 8/30.

OTHER

***African-American Institute**–833 United Nations Pl (949-5666). Mon-Fri 9-5. Sat 11-5. 150 African objects made from grass and other fibers, including clothing, agricultural implements, trays, others, thru 10/7.

***Astor**–Lincoln Center (790-6551). Mon & Thurs 12-8, Tues, Wed, Fri, Sat 12-6. The dance in drawings, prints, costume designs, books, and sculpture spanning five centuries, including Diaghilev's notebook from 1909 to 1911, thru 9/2.

Battery Park City–Gate 3, landfill site opposite Morris and West Sts. (825-1494). Environmental sculptures, 8/11-9/17.

Bobsband–Municipal Parking Garage, 8th Ave at 53rd (226-5014). A temporary sculpture installation, thru 8/25.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Work by the American textile designer Jack Lenor Larsen, thru 9/16.

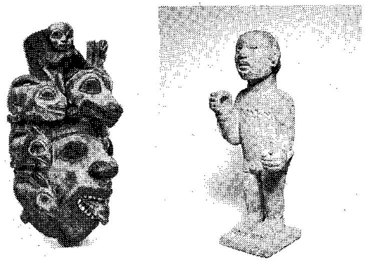
AROUND TOWN

Snug Harbor Cultural Center–Newhouse Gallery, Staten Island (473-5666). Wed-Sun 1-5. Works by CETA artists by the sea, thru 8/27.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

St. John the Divine–1047 Amsterdam Ave (678-6923). Puerto Rican artists Colon-Morales, Dinas, Salicrup, and Soto, thru 9/3.

INDIAN ART



A fascinating new exhibit of American Indian artifacts opens Tuesday, August 15 at the **U.S. Custom House** in lower Manhattan (Broadway at Bowling Green). Included in the show are the mask and stone carving pictured above, in addition to costumes, jewelry, books, and photography from the holdings of the Museum of the American Indian. Monday-Saturday 10-6, Sunday 1-6. Thru October 31 (747-0147).

THE HAMPTONS

Benson–Montauk Highway, Bridgehampton, L.I. (516-537-3233). Paintings by Busa, weavings in clay by Maass, small sculpture by Wyatt, baseball scenes from Spectrum, Ltd, others, thru 8/15.

Parrish Museum–Job's Lane, Southampton (516-283-2118). *The Arts of Japan, including costumes,* woodblock prints, thru 8/30.

Tower–3 South Main, Southampton, L.I. (516-283-3951). Realistic animal paintings by Owens, mini-masterpieces by Chagall, Oldenburg, Picasso, Warhol, others, thru 8/18.

Photography

***Carlos Diaz**–Coney Island, thru 8/30. Automation House, 49 E 68th (899-2953).

***Robert Doisneau/George Krause**–Photographs of Paris/Nudes, thru 8/19. Witkin, 41 E 57th (355-1461). Tues-Fri 11-6.

***French Cultural Services**–972 5th Ave (737-9700). Mon-Fri 10-5. Today's trends in French photography, thru 9/15.

Geoffrey Gove/SueEllen Snyder–*A retrospective* look at the snowstorm of 1978 by both, thru 9/5. Double Exposure, 340 6th Ave (541-7600).

***Grey**–NYU, 33 Washington Pl, Washington Sq E (598-7063). Mon-Fri 12-7, Wed 12-8:30. 19th and 20th century American and European photos from the Wagstaff Collection, including Cameron, Evans, Steichen, Talbot, others, thru 8/26.

***William Henry Jackson**–Waterfalls and rock formations of Cascade Canyon, Colorado, thru 8/18. Wolf, 30 W 57th (586-8432). Mon-Fri 11-6.

Light–724 5th Ave (582-6552). Works by Callahan, Newman, Siskind, Strand, others, thru 8/31.

***Midtown-Y**–344 E 14th (674-7200). Mon-Thurs 12-8, Fri til 4, Sun 10-1. Sports and games in the streets, parks, playgrounds, and plazas of NYC taken over the past 40 years by Cartier, Eisenberg, Gove, Wolff, others, thru 9/17.

Nikon House–620 5th Ave (586-3907). An international photo competition, thru 9/2.

Port Washington Public Library–245 Main St, Port Washington, L.I. (516-883-4400). Contemporaries working in 19th century processes, including Conner, Lopes, Morimoto, Steinberg, others, thru 8/31.

Soho/Stieglitz–34 W 13th (242-9198). Sat-Sun 1-6, Tues 7-9. Still life in abstract form by Berkowitz, counterculture in Palo Alto, California, by Mason, Lions of Judah by Threadgill, photos by members, thru 8/29.

Terrain–141 Greene (777-4490). Works dealing with views of Eli Siegel, thru 8/30.

IMPORTED
750ml
25.4 FL.OZS.
94.6 PROOF
Tanqueray
SPECIAL DRY
Distilled Engl
CHARLES TANQUERAY
LONDON ENGLA
Any way you look at it,
you'll do better with Tanqueray.
Tanqueray Gin. A singular experience.
Imported from England.
PRONOUNCE IT "TANKER-RAY" DISTILLED & BOTTLED IN LONDON,
100% NEUTRAL SPIRITS. 94.6 PROOF. IMPORTED BY SOMERSET IMPORTERS LTD., N.Y.

The Maria Isabel-Sheraton: Mexico City.
Another world. But not a world away.

Mexico City. As ancient as it is modern. And in its center on the Avenue of the Reforma is the Maria Isabel-Sheraton. This Showplace comes alive with vibrant Mariachi music everywhere. Live entertainment in colorful nightclubs. Tempting cuisine in outstanding restaurants. And fashionable shopping in chic boutiques. Or, there's all the shopping, dining, and entertainment of the famous Zona Rosa . . . just across the Avenue.

SHERATON IS A WORLD OF SHOWPLACES

For a reservation at the Maria Isabel-Sheraton, or at any Sheraton Showplace in the world, call toll-free:

800-325-3535

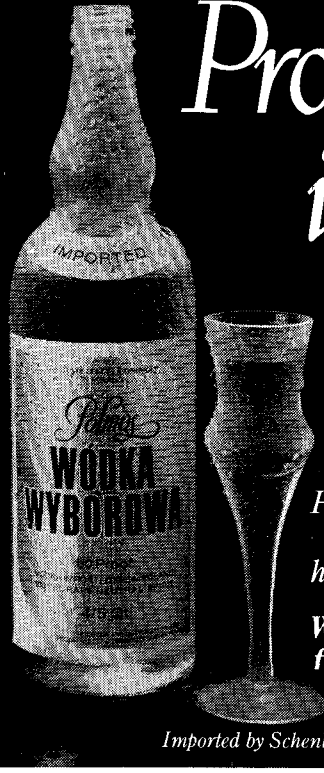
In Missouri call 800-392-3500.

Or have your travel agent call.

Maria Isabel-Sheraton Hotel

SHERATON HOTELS & INNS, WORLDWIDE

PASEO DE LA REFORMA 325, MEXICO 5, D.F., MEXICO TEL: 905/525-9060



Wodka Wyborowa. Pronouncing it is only half the fun.

Wodka is different.
Its distinctive, icy taste is from Poland. From the 15th Century.
And since then, Vodka lovers have become Wodka lovers.

Wodka Wyborowa (Vib-a-rova) from Poland. Instead of Vodka.

Imported by Schenley Imports Co., N.Y. 80 Proof and 100 Proof © 1977.

Truman–38 E 57th (688-3516). Tues-Thurs 10-5. Fantasy-drama portraits by Lazar, mysteries by Quinn, thru 8/31.

***Adam Clark Vroman**(1856-1916)–Simple, direct, unsentimental, and uncompromising views of the Southwest, thru 8/18. Prakapas, 19 E 71st (737-6066). Tues-Fri 11-6.

Diane Young–Abstract shadow compositions, thru 8/31. Popular Photography, 1 Park Ave (725-3785). Mon-Fri 9-5.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Sport of Birding;* thru autumn. **Hayden Planetarium,** CPW at 81st St. (724-8700). Laserium concert, Fri & Sat at 8:30, 10 & 11:30 p.m., Sun at 8:30 & 10 p.m.

Asia House–112 E 64th (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs til 8:30. Vintage prints made in China during the last 60 years of the Imperial Ch'ing dynasty, 1846-1912, thru 8/20.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Images of a Neglected Past:* Photographs, slides, and artifacts depicting over 125 years of the history and culture of the Chinese people in America; thru 8/30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Visions of Courtly India:* Pahari miniatures, thru 9/17.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Embroidery Through the Ages:* Fine and rare examples from the 14th century to the present, for the church and for secular use; thru 9/3. *Celebration of Water:* Water symbolism and water forms—fountains, baths, swimming pools, etc., thru 8/20.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Frick Collection, 1 E 70th St. (288-0700). Wed-Sat 10-6, Sun 1-6. Western European art from the Renaissance to the 19th century. In the permanent collection.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. *Alberto Burri:* A retrospective view, 1948-78; thru 8/27.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Edward Weston—Gifts to His Sister:* 125 prints by the artist; thru 9/3. *The Great West—Real/Ideal:* Black-and-white and color prints revealing concepts of the geographical, historical, and cultural regions of North America; thru 9/3.

Japan House–333 E 47th (832-1155). Daily 11-5, Fri til 7:30.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Images of Women—Master Drawings of Five Centuries:* Drawings from the 15th to the 20th century, including works by Rembrandt, Dürer, Ingres, Renoir, Matisse, others; thru 10/1. *Japanese Early Blue and White Export Ware:* Export porcelain of the second half of the 17th century; thru 9/3. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Polish Arms & Armor;* indefinite close. *Reports on the France of Louis XIII:* Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Closed during August.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Fri 10:30-4:30, Sat & Sun 11-4. *En Foco:* Black-and-white photographs by Charles Biasiny Rivera, Roger Caban, and Felipe Dante which deal with Hispanics in three areas—education, small business, and labor; thru 10/3.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. *Folk Art—The Heart of America:* Objects incorporating and illustrating the heart; thru 10/15.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 10-5. *The Morning Watch:* A specially-selected exhibition devoted to viewing programs from the museum's collection; thru 9/2.

AROUND TOWN

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. Functional and sculptural works in clay and glass by young Americans, thru 10/1.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Light Years:* Illuminating the development of holography; thru 8/27.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *Jim Dine's Etchings:* The history of his work; thru 9/5. *The Architecture of Gunnar Asplund;* thru 9/10. Sound installation by Max Neuhaus, thru 9/5. *Designed for Film:* Demonstrating the importance of production design and art direction in motion pictures; thru 9/26. *Artists and Writers:* Drawings and portraits of 20th century American and European painters and sculptors, poets and philosophers, novelists and critics; thru 9/24. *Photographs by Art Sinsabaugh:* Of Chicago cityscapes, New England, the East Coast, and the midwest; thru 10/29. The museum's **Summergarden** is now open Fri, Sat & Sun from 6 to 10 p.m., thru 9/3.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6. *Double Take:* An exhibition of recent works by eighteen contemporary artists; thru 9/2.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 9/5. *New Life for Old Objects—The Art of the Conservator:* An exhibition of restored paintings, sculptures, and artifacts; thru 8/31. *Wish You Were Here:* A look at popular New York State vacation spots of the past; thru 9/30.

NY Public Library-Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Documents and photos dealing with the struggle for woman suffrage, 1848-1920, thru 9/30. Rare circus posters, thru 9/20. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/29/At Lincoln Center, 111 Amsterdam Ave. Mon-Sat 12-6. Photos and memorabilia of Eglevsky, 1917 to 1977, thru 9/2. Scores, correspondence, manuscripts, and stage designs of Luigi Dallapiccola (1904-75), the noted Italian composer, thru 9/16.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Play Ball!—A Century of Sports in Art:* Includes works by George Bellows, Richard Diebenkorn, Sidney Goodman, Red Grooms, Bill King, Yasuo Kuniyoshi, Ben Shahn, and others; thru 9/10.

South Street Seaport Gallery, 215 Water St. (766-9020). Daily, 11-6. *The Afternoon of Sail:* A re-creation of 19th century South Street; thru 9/4.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Art About Art:* Multimedia exhibition of more than 100 works by 50 artists; thru 9/24. *Four-Part Drawing of Lines to Points on a Grid:* Sol LeWitt's drawing, installed on all four walls of the lobby gallery; thru 9/24. *Twentieth-Century American Drawings:* Major works by Bochner, Indiana, Morris, Nauman, and Wood; thru 10/1. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. Photographs by 19 grant recipients of the Creative Artists Public Service Program; thru 8/4.

Sports

Yankees, Yankee Stadium (293-4300); vs. Milwaukee Brewers, 8/8-10 at 8.

Mets, Shea Stadium (672-2000); vs. St. Louis Cardinals, 8/11 at 8, 8/12 at 4:05, 8/13 at 2; vs. San Diego Padres, 8/15 at 8.

Cosmos, Giants Stadium, Meadowlands (265-8600). A first-round playoff match against an as yet undetermined opponent, 8/9 at 8.

Apples, Felt Forum (661-8070). Playoff matches to be announced.

Giants, Giants Stadium, Meadowlands (201-935-8222); vs. New York Jets, 8/12 at 8.

World Open Pocket Billiard Championship, Biltmore Hotel Grand Ballroom, Madison Ave. at 43rd St. (981-5943), 8/12-19 at 12 & 7:30.

La crêpe

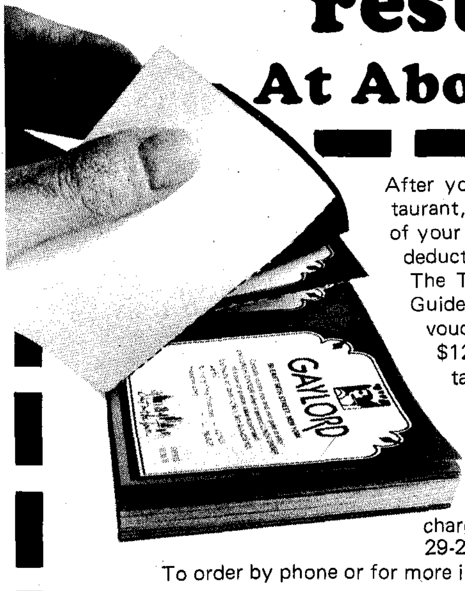
combine a tasteful food
enfold it lovingly
in fresh wheat or buckwheat,
cook it carefully and you have
la Crêpe!
the sandwich élégant—light in taste,
delicate to the palate,
rich in nourishment
yet it won't hurt your diet.
little wonder that
la Crêpe is where gourmets get their wheat!
LES SPECIALITES MAISON
la soupe à l'oignon gratinée, la quiche lorraine
salade niçoise, la mousse au chocolat
ice cream and hot apples crêpe
omelette bretonne

NEW YORK:
East Side: 981 Third Avenue at 58th Street
Near Lincoln Center: 1974 Broadway at 67th Street
Midtown: 57 West 56th Street
Times Square: 158 West 44th Street
Village: 15 Greenwich Avenue
Financial District: 59 Nassau Street
Forest Hills: 71-34C Austin Street

LONG ISLAND: Manhasset, Cedarhurst, Massapequa Park

WESTCHESTER: White Plains: 51-53 Mamaroneck Avenue

NEW JERSEY:
Eatontown: at the Monmouth Mall, Rt. 35
Paramus: Fashion Center
Princeton-Lawrenceville: at the Quakerbridge Mall, Rt. 1
Toms River: at the Ocean City Mall



Sample 50 of Manhattan's finest restaurants At About Half Price

After you and a guest dine at a member restaurant, simply present its voucher. The cost of your lower priced dinner or entree will be deducted from your check*. Every Out On The Town member receives a Membership Guide of more than 50 2 for 1 vouchers—vouchers worth $5, $10, as much as $12.95 each; vouchers for quality restaurants such as Le Bec Fin, Olivers, Monestary, Le Provencal, Tandoor, Cafe Geiger and many more. This tremendous value is now available for a low $25. So act now—Send this ad with your check, or charge number to: OUT ON THE TOWN, 29-28 41 Ave., L.I.C., N.Y. 11101.

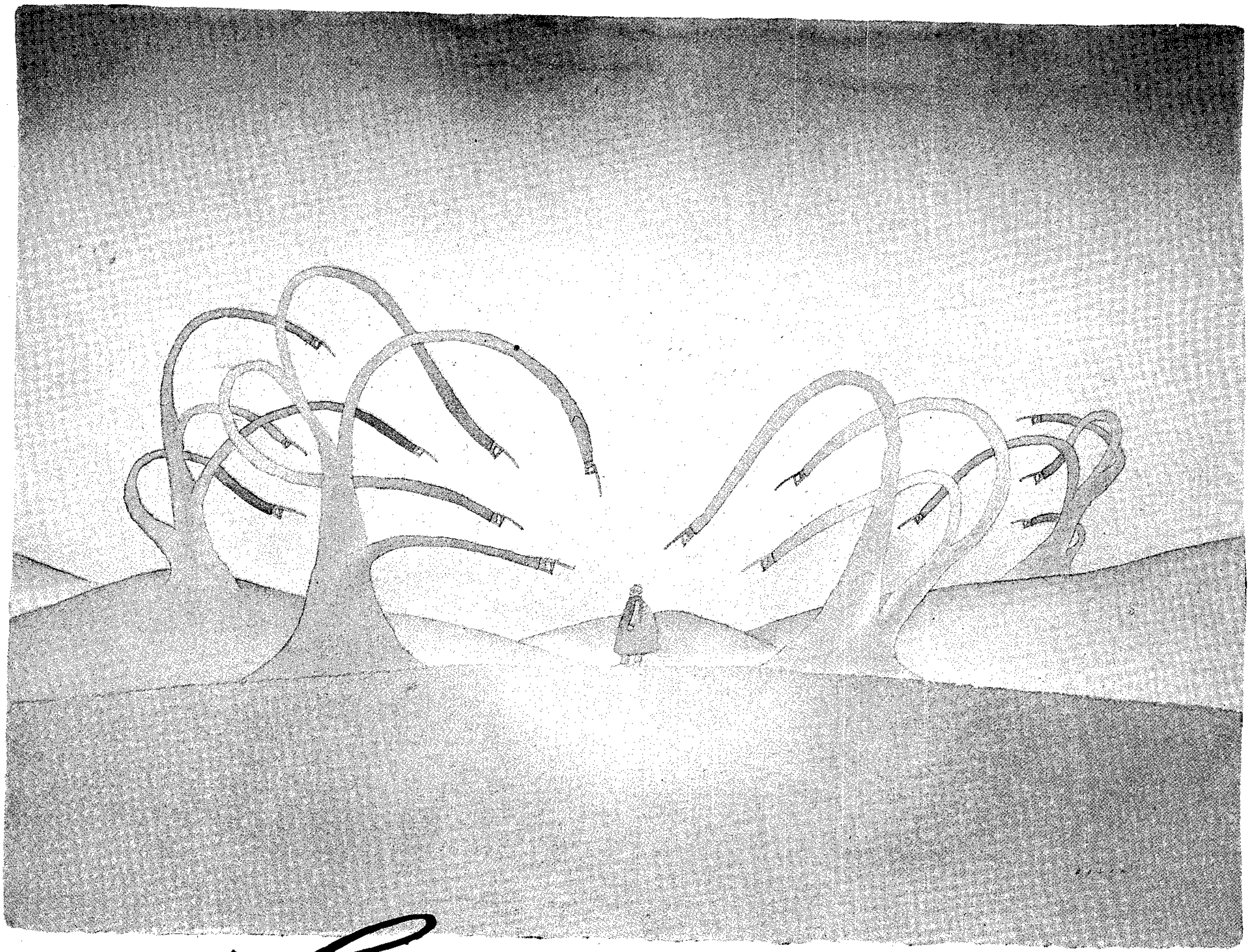
To order by phone or for more information call 937-4185.

NAME . . . . (N.Y. Res. Include Sales Tax)
ADDRESS . . . .
Master Charge/Visa No. . . . .

Full Money Back Guarantee: Out on the Town will refund your money in full if you return all materials unused within 10 days of their receipt.

*Some restaurants may limit time of use or have maximum discounts.

New York



Laziness

in the world's busiest city

By Delia Ephron

New York is the easiest city to be lazy in. There is no item that you can't order by telephone and have delivered to your door, no task that someone else won't be happy to do for you, providing the price is right.

But the fact that New York is a catering center is less an accommodation to the lazy life than the working life. People are too exhausted from working to cook for themselves, too overbooked to water their own plants. We are a city of people obsessed with work. What's the first question a person is asked when he is introduced: What do you do?

This interest in always wanting to know first what someone does for a living reflects, as the expression goes, where a New Yorker's head is at, just as the talk in Westchester reveals what's foremost in the suburban mind—real estate. In the suburbs, you are where you live; in New York City, you are what you do. Status and respect are almost entirely a function of profession. Even the rich who used to be content to give dinner parties and appear in newspaper columns now feel they have to be engagé and to open decorating businesses.

To believe that New Yorkers are work-obsessed, one has only to look at their favorite way to relax: running. Why run? Because it makes a person more alert, less depressed, better able to concentrate. In short, so he will be in the best possible frame of mind to work.

According to psychology researcher Marilyn Machlowitz, New York City has a very large concentration of workaholics. Machlowitz, an expert on workaholism, came here to interview subjects for her research. She found many of them last summer when the city was blacked out. It was a Thursday morning, 100-degree weather; Mayor Beame had begged people to stay home from work. Machlowitz

Illustration by Folon

> *". . . Many workaholics secretly believe that they are lazy. They're afraid if they let up, their natural laziness will do them in . . ."*

People need periods of inactivity to gear up psychically for periods of intense activity.

walked up and down Madison and Park avenues, between 42nd and 57th streets. There they were—knocking on the locked doors of skyscrapers, sitting on briefcases operating pocket calculators, having improvised conferences in air-conditioned limousines: hundreds of New Yorkers who couldn't bear to miss a day at the office.

Machlowitz claims that workaholics are born, not made; nevertheless, they thrive here, in this city of 24-hour delicatessens, where the only people who wait to cross "on the green" are tourists. However, appearances to the contrary, many workaholics secretly believe that they are lazy. "They keep driving themselves," says Machlowitz, "because they're afraid that if they let up, their natural laziness will do them in."

All of which may explain why New Yorkers are so guilt-ridden at any evidence that they are lazy. They think they have been found out. Not that they have been found out by someone else, but that their worst fears about themselves have been confirmed.

The truth is, however, even if one could handle the guilt, there are few places in the city to cultivate the lazy life where there is not a $4 cover charge. A New Yorker could stay home with his telephone, television, and digital clock. (The digital clock is the latest boon to lazy living since it enables a person to procrastinate in minute increments, thereby promoting the illusion that he really isn't procrastinating at all.) However, if he does stay home, he will be inclined to putter. Putter is what a person does so he doesn't feel guilty about what he is *not* doing. Puttering is proof that, contrary to what one would expect, laziness is an enormous generator of activity and the prime reason the bathroom gets cleaned as often as it does.

As it happens, indulging in a certain amount of laziness is healthy. "We know," says Dr. Samuel Dunkell, director of psychiatry at the New York Postgraduate Center for Mental Health, "that people need periods of inactivity to gear up psychically for periods of intense activity." I mention this because there's only one way a New Yorker is going to enjoy laziness without guilt: if he thinks it will improve his ability to work. In fact, according to psychotherapist Dr. Paul Wachtel, one reason we procrastinate is that we have not given ourselves a sufficient rest period and start working before we are psychologically ready to. "Part of us rebels," says Wachtel, "and goes on strike."

Behavioral psychologists explain the phenomenon of procrastination another way. The farther a person is from the reward, the harder it is to self-motivate. This is why there is a reluctance to begin a task and interest grows as the end approaches. The cosmic explanation is found in Newton's first law of motion, which says that the natural state of being is an inert one. So laziness is the triumph of nature over conscience—a victory won in the lives of even work-loving New Yorkers at least once a day. Consider these facts:

☐ Of the 2.7 million subscribers to Con Edison, 540,000 do not remit their monthly bills on time, nor do 450,000 customers of the New York Telephone Company.

☐ There were 103,966 residents of the greater New York area who requested extensions on filing their 1977 federal-income-tax forms. Last year, 500,000 New York City Public Library books, records, and tapes weren't returned on the day they were due.

☐ It took from 1958 to 1974 to build the Bruckner Expressway.

☐ Police and Sanitation departments issued a total of 8.9 million parking tickets during the last fiscal year.

☐ In the state of New York, about 12.5 million people are eligible to vote; 7.7 million bothered to register. In the last general election 1.1 million neglected to go to the polls.

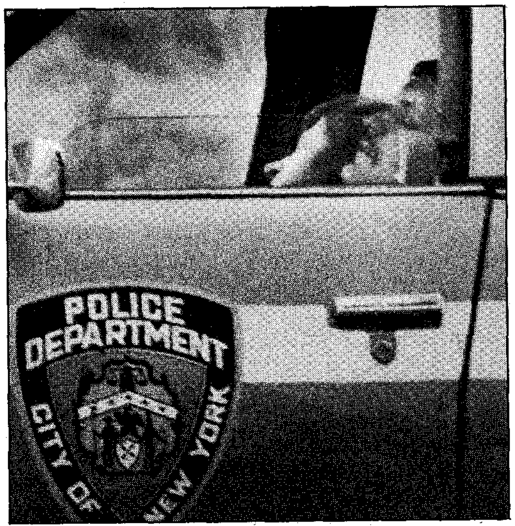
☐ In 1977, 56,553 cars were abandoned on streets in the five boroughs, as were 31 infants. Five hundred ninety children under the age of sixteen were taken into foster care because their parents neglected them.

☐ At least 27,068 New Yorkers moved to California during the last twelve months.

☐ The Ronzoni Company sells 100,000 cases of frozen dinners yearly in New York, including stuffed shells, lasagna, baked ziti, manicotti, and fettucine alfredo.

☐ A random scan of New York high-rise apartments revealed that, as of June 15, 1978, 1,251 Christmas trees were still standing on terraces. Of the 900,051 New Yorkers who both have children *and* wear eyeglasses, all 900,051 send their kids to fetch them.

Since a certain amount of laziness is inevitable, a New Yorker might as well relax and enjoy it. He will probably find it productive. After all, why does civilization have the wheel? Some Bronze Age man didn't want to carry rocks. Necessity is not the mother of invention. Laziness is.



Cops are caught in the act, "cooping" on East 91st Street in Manhattan at 5:30 a.m.

Illustration by Heather Taylor; photograph by Cynthia Johnson

Laziness

HOW LAZY ARE YOU?

The average American man works at his job about 40 hours a week, according to a study conducted by Frank Stafford and Greg Duncan, University of Michigan economists. The single man works 36 hours. Single women clock in at 33 hours on the average, and married women at 29. However, though men work longer hours than women, women are more conscientious on the job: Married and single women average about 35 minutes a day in unscheduled work breaks as compared to married and single men, who waste about 50 minutes. The amount of time a person wastes on the job rises as his or her income rises.

Both men and women sleep about eight hours a night, say Stafford and Duncan. Men watch about 25 minutes more of television, an hour and 45 minutes altogether, and they spend a fraction less time each day grooming themselves—50 minutes—than do ladies, who primp for an hour. Neither males nor females read much—about a half hour a day—nor do they talk a lot: By their own report, married men engage in conversation fourteen minutes a day; single men, nine minutes; married and single women, about fifteen minutes.

If Americans seem a shockingly silent group, one reason is that the statistics from this time-use study represent "primary" time use. This means, says Stafford, who interviewed 1,500 people to obtain his results, that when two people exchange words while parked in front of the television, they report the time for the primary activity only—TV viewing. Or if a person chats with a fellow worker on an assembly line, he indicates the time as having been spent working, not talking.

Stafford and Duncan also found that married women spend approximately two and a quarter hours a day on housework, including cooking, cleaning, and grocery shopping, while their husbands live the life of Riley: Married men average a half hour of housework a day and put in half as much time as their wives do on child care. This goes to show that a lazy man's favorite gadget is his wife.

THEY ALSO SERVE

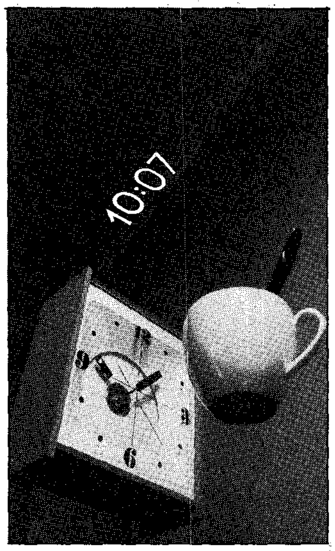
Four Fifth Avenue department stores provide special salesladies who will do your scouting, selecting, and elbowing while you relax on a couch. To obtain the services of a personal shopper, call for an appointment—at B. Altman, Bonwit Teller, Lord & Taylor, or Saks Fifth Avenue. When you arrive, you will be interviewed on your needs, budget, and taste in clothing. Then, while you stay put, the saleslady forages, bringing back clothes to try on from departments throughout the entire store.

After the first visit, you can telephone orders. Major credit cards as well as store charge cards are usually accepted. There is no obligation to buy and no charge for this service.

B. Altman, 679-7800,
ext. 330
Bonwit Teller, 355-6800,
ext. 355
Lord & Taylor, 391-3676
Saks Fifth Avenue, 753-7967

TIME OUT

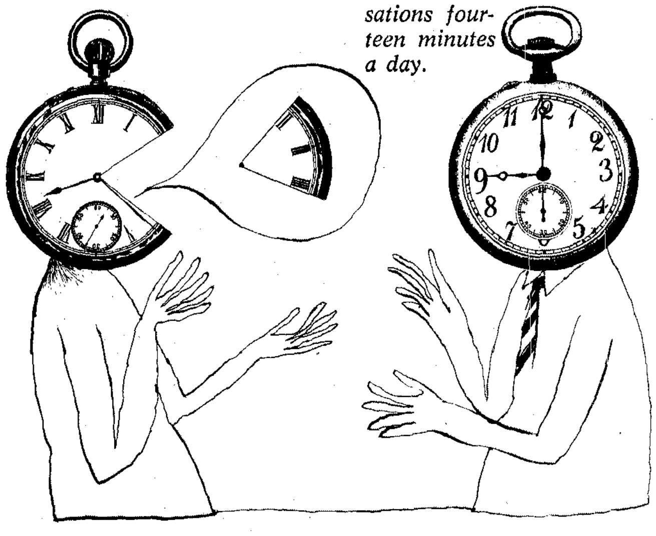
By flashing the time in large numbers on the ceiling, this nocturnal clock saves you the trouble of turning on the light, putting on your eyeglasses, and lifting your head off the pillow.



Time-on-the-Ceiling clock
Hammacher Schlemmer, 147
East 57th Street, first floor
$39.95

WHEN DOWN ISN'T OUT

What's the difference between laziness and depression? In both mental states a person can be immobilized. According to Dr. Samuel Dunkell, a New York psychiatrist, a depressed person is inactive because he feels helpless. As a victim of circumstances over which he believes he has no control, he has no sense of future. A lazy person, on the other hand, is so confident of the future that he does nothing to ensure it. The future will take care of itself, and him as well, without his help. While neither a lazy nor a deeply depressed person is likely to pay his telephone bill, a lazy person thinks he has the energy but can always do it tomorrow. A depressed person can't pay. He has no energy. It's the difference, says Dr. Dunkell, between having no money in the bank and being disinclined to spend it.



Married men have conversations fourteen minutes a day.

GAME PLAN

Should duty call, you won't answer if Simon is in residence. Simon, a brand-new memory game inspired by *Close Encounters*, is shaped like a flying saucer and speaks in friendly computer sounds and lights—unless you make a wrong move. Then Simon signals your loss, his victory, with what may be the first computerized replica of a Bronx cheer.

Simon
Macy's, Adult Games,
fourth floor
$40

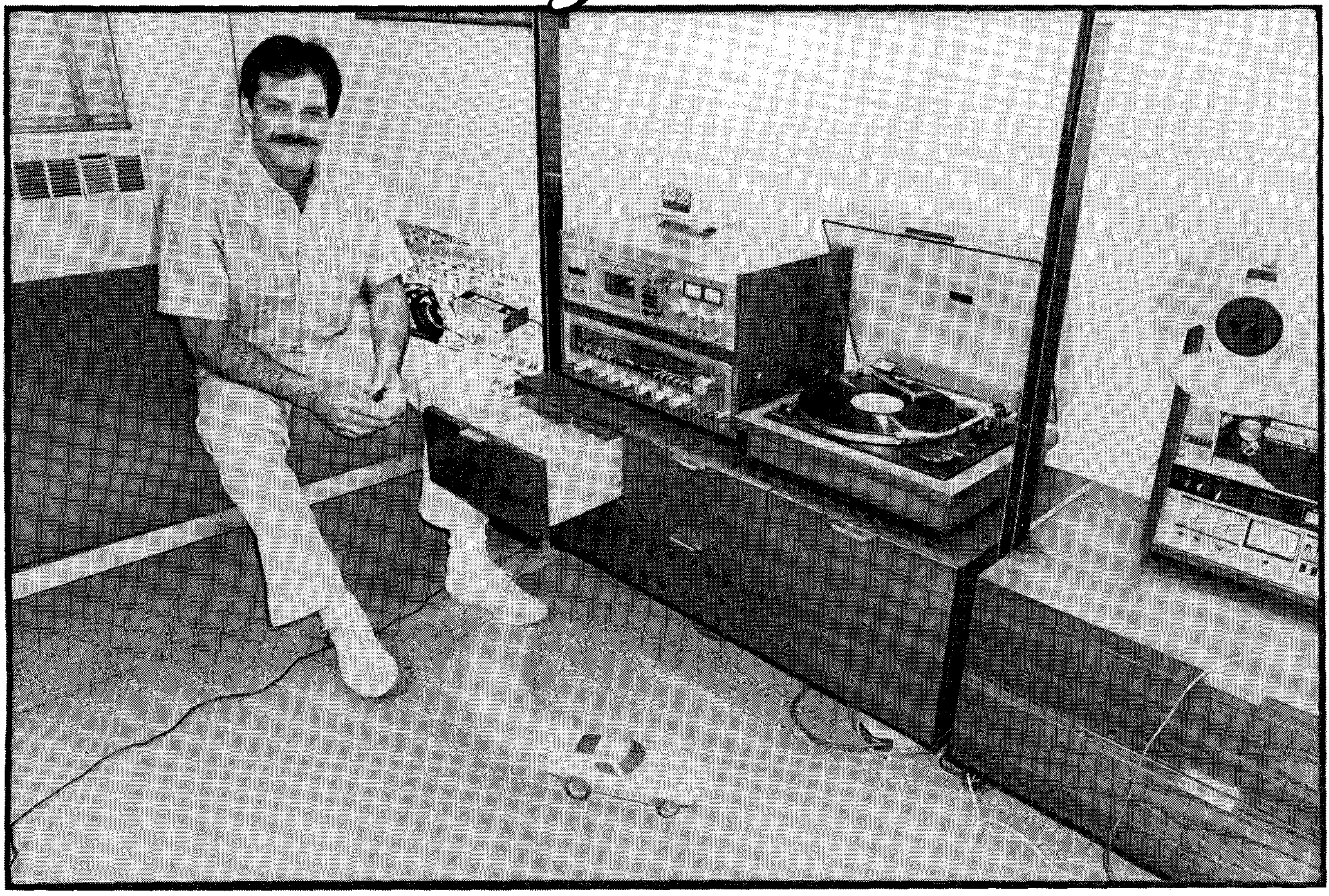
LEAVE THE DIALING TO US

New York Telephone has fixed it so you can never be too lazy, or busy, to call your mother, thanks to its new Touch-a-matic 16. In addition to a Touch-Tone dial, this new phone comes equipped with sixteen extra buttons and two record buttons. It works like this: Press one of the sixteen buttons, press "Record On," and dial your mother's number. Then press "Record Off." Write "Mother" in the space provided next to the button. From then on, every time you call your mother, all you do is press that one button and the telephone will dial the number automatically. The Touch-a-matic will store fifteen of your most frequently called

(Continued on page 30)

Photograph by Stephanie Marcus; illustrated by Jo Teodorescu

Laziness



DON'T JUST DO SOMETHING, SIT THERE!

Howard Sussel is sitting in his East Side apartment, pressing the buttons on a small remote-control transmitter. He is demonstrating that he can dim and brighten all the living-room lights without rising from his chair.

Sussel, an architect and electronic-applications designer, spends much of his time figuring out how to operate his stereo, lights, radio, and telephone from a sitting or lying position. It isn't easy. This trick with the lights took all Sussel's spare time, weekends and evenings, for three months, plus $600 in materials. The installation was considerable. When Sussel presses a button on the transmitter, it sends out an ultrasonic frequency which is received by a transducer, a little metal cylinder about one inch in diameter, affixed to the stereo speaker next to the couch. The transducer sends the message to the control center under the double bed in the next room. There it is decoded and stepped up to the proper voltage to activate a motor that controls the rheostat for the lights. The motor is beneath the living-room couch.

"I just can't bear to get up to turn the lights off and on," says Sussel, who has also developed a special radio remote system so he can operate his lights while standing on First Avenue in front of his apartment building. Is laziness the only reason for his remote-control obsession?

"I knew you were going to ask me that," says Sussel. "I gave it quite a bit of thought." He smiles and plays with the transmitter that, as it happens, can also turn his stereo up and down. "To be very candid, I do it to impress people—because the name of the game is that you've got to get all your stuff out there, you know what I mean. And this is my forte. I love to see people come here, have the convenience of this kind of stuff, and go back to their—where do pigs live?" He thinks a minute. "Anyway, they go back to their squalor, where they have to go to a wall to turn the light on and off, and they realize, my God, he never has to do that!"

Sussel walks into the bedroom and opens a drawer in his bedside table to reveal a chrome control panel. While lying on the bed and turning the panel dials, Sussel can operate his AM-FM radio, the lights in both living and bedrooms, reel-to-reel tape machine, and stereo speaker system. He can also turn his telephone off and on and control a special electric clock, one of his more ingenious inventions.

The clock, which has proved invaluable to one Paramount Pictures executive who couldn't get up in the morning unless his mother telephoned him, contains a foolproof alarm for the lazy person. The alarm is connected electronically to the bedroom door: Only when a person opens the door, which means he is out of bed, will the alarm cease.

When Sussel is not working hard to change his life for the lazier, he is designing a robot for a forthcoming educational-television program. The robot will not be able to vacuum-clean ("Everyone asks me that," says Sussel). Or he is creating a device that does nothing except count the telephone calls he receives. Or he is finding a way to talk on the telephone from anyplace in the apartment without carrying the phone with him.

"Let's say," says Sussel, "that you get home from work. You want to relax, maybe eat. You're real tired, but you still want to talk to friends. How do you solve that problem?" He pulls out a headset with attached mouthpiece. He plugs the connecting cord into his phone and walks into the kitchen. "See," he says, cable dangling around his ears, battery hovering at his waist, "I can talk while I chop." **—D.E.**

Photograph by Larry Williams

(Continued from page 28) or emergency numbers. Should you get a busy signal, it will also remember the number so you can call it back without re-dialing. The cost: initial charge $25; $20 per month.

THE DESK OF LEAST RESISTANCE

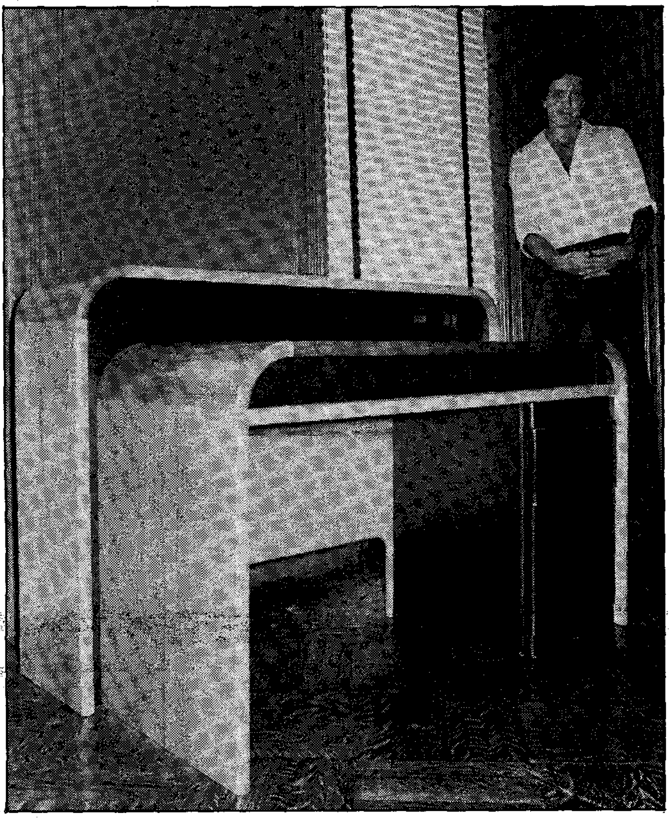
"I am basically sensationalistic," says Dakota Jackson, a magician turned furniture designer who is in the midst of designing a self-cleaning desk. This desk—which, like all Jackson creations, is custom-made and one-of-a-kind—contains five work surfaces. How does it operate? To eliminate a messy surface and obtain new unfettered space, one simply taps the cluttered surface lightly, urging it in the correct direction: It slides out of sight and a new, clean surface appears in its place.

All of Jackson's designs—which have been commissioned by such people as John Lennon, Diane Von Furstenberg, and Willie Mays—reflect his love of the magical. And the energy it takes to "work" his desks is so minuscule that he refers to them all as "minimum-resistance machines."

Know the places to apply pressure on John Lennon's sleek oak writing table and five secret compartments will appear. In a desk fabricated for book publisher David Obst and his wife, Lynda, one simply passes one's hand lightly over the work surface and the glass partition at the back of the desk automatically lowers, opening a compartment for stationery.

To achieve the sleight-of-hand operation of the glass partition, Jackson installed a computerized motor. Unfortunately, in programming it he didn't anticipate Lynda Obst's electric typewriter. "Every time she typed," says Jackson, "the damned thing went haywire," with the glass opening and closing at every stroke. As a result, Jackson, who once designed a human-size Venus's-flytrap ("You walk in, the doors shut automatically, and only open when *they* are ready to"), converted the Obst desk to a push-button system. In his new self-cleaning desk, Jackson has discarded motors in favor of a system of weights and balances.

How much does it cost to own a minimum-resistance machine? John Lennon's writing table cost about $3,500 three years ago. Says Jackson, "I couldn't make it today for less than $7,000."



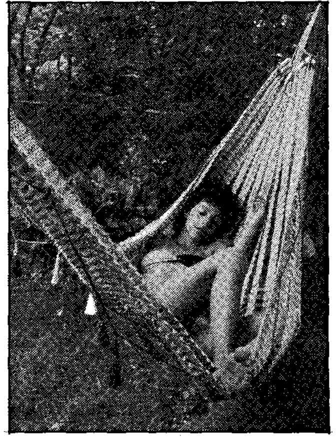
Dakota Jackson poses with a minimum-resistance machine—an oak-and-bent-glass desk built for publisher David Obst.

LET HER DO IT

Jenneke Barton will do today what you put off till tomorrow. Her organization, All Systems Go, specializes in organizing people's personal and professional lives for greater efficiency, which means, among other things, that she will clean out your closets. She will also organize your desks, files, book and record collections, family papers, and financial accounts. For further information, call 866-3881.

SWING TIME

Pink, green, yellow, and turquoise, woven and knotted, soft and beautiful—like no hammock you've ever seen.



Guatemalan hammocks
Mexican Folk Art Annex, 23
West 56th Street, second
floor
$65

FOOD FOR SLOTH

I tasted 25 different frozen prepared foods. I suffered no noticeable aftereffects and even experienced some, shall we say, acceptable eating. It turns out that, on those evenings when hunger strikes, and the flesh and spirit are incapable of doing anything about it, it is safe to find salvation in the frozen-food department of your local supermarket. Here are the best of my discoveries—yours for the energy it takes to unwrap the package and turn on the oven.

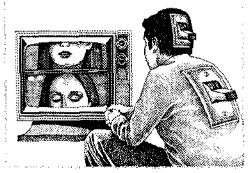
- The Gorton line: Sole in lemon butter is the best-tasting—amazingly fresh ($1.59, serves two). Batter-fried fish ($1.45, serves four) is a close second—the tender, sweet whiting, coated in well-flavored and crunchy batter, is not as thick and rubbery as some others. Shrimp scampi ($1.95, serves two) has thumbnail-size shrimp that are good if slightly tough in their garlicky lemon butter. Both it and the sole are enhanced by an extra squeeze of fresh lemon.
- Celentano eggplant parmigiana: Surprisingly good—thin slices of lightly fried eggplant in a spicy tomato sauce ($2.19, serves four). Celentano also makes a bland but good ricotta-stuffed manicotti ($1.69, serves two).
- Pizza: I am pleased to report two new interesting frozen versions. Weight Watchers calls theirs "Cheese and Tomato Pies" and tops them generously with mozzarella and Romano. The tomato is well seasoned with garlic and oregano, and the thin, crisp dough, designed for dieters, is a plus for anyone ($1.79, serves two). Stouffer's French-bread pizzas are hearty affairs on French-bread halves topped with sausage ($2.19, serves two).
- Tabatchnick kosher soups: You don't have to be Jewish—the vegetable soup is a sleeper, full of real veggies in a boilable double pouch. Mother's wasn't as good (65 cents, serves two).

Should you be tempted to sample other frozen prepared dinners, avoid any brand of fish sticks, Green Giant stuffed cabbage rolls, and Chun King miniature shrimp egg rolls—a nearly shrimpless, unappetizing mass of grease, crust, and bean sprouts with a sauce that bears a remarkable resemblance to Lestoil. **—Ruth Spear**

Photographed by Larry Williams

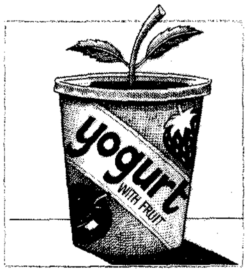
Laziness

1942. A maid puts her foot down. There are some things she simply won't do.



1932. Television.

1948. Fitted bed sheets.



1947. Fruit in yogurt.

GREAT MOMENTS IN LAZINESS

1854. *Elisha Graves Otis demonstrates his invention, the modern elevator, at New York's Crystal Palace Exposition. "Of course, people can walk up stairs," says Otis. "Thank God, they don't have to."*

1897. *Dr. J. T. Dorrance tells his uncle, the company president, that Campbell should make canned condensed soups. The first brand is tomato. The red-and-white label, a tribute to the Cornell College football uniforms, makes its appearance the next year.*

1930. *Cadillac reduces the energy it takes to stop. New models feature power brakes.*

1931. *Fanny Kerner telephones her Park Avenue doctor, Edward C. Foxx, to say that her temperature is 103 degrees. He says, "Take a cab to the office," thereby becoming the first New York City doctor to refuse to pay a house call. The rest is history.*

1932. *Invention of television. Thanks to the electronic genius of V. K. Zworykin and scientists at RCA laboratories, Americans can now think they are doing something when they are doing nothing.*

1942. *"I don't do windows," says Maribel McKinney to her employer. Rumor spreads. Other maids follow suit.*

1947. *Dannon puts the first fruit in yogurt. It is strawberries.*

1948. *Pacific Home Products markets the first fitted bed sheets.*

1948. *George de Mestral examines the Burdock burr, a European thistle, and is inspired. He invents Velcro.*

1949. *Longines introduces the first 360-degree rotor-action self-winding watch.*

1951. *Chrysler and Buick reduce the energy it takes to parallel-park. New models offer power steering.*

1958. *Introduction of Cruise Control. American cars can now maintain steady speed without assistance from the driver.*

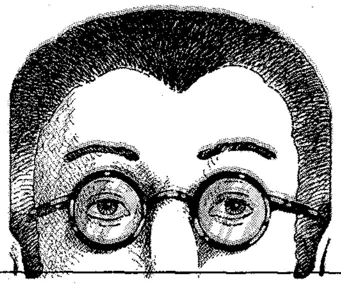
1961. *Ermal Fraze and researchers at the U.S. Shoe Machinery Company invent the "pop top." Alcoa markets it. The first canned beverage to sport the Easy Open top is Iron City Beer, Pittsburgh's local brew.*

1964. *At the World's Fair, Touch-Tone dialing makes its debut.*

August 31, 1969. *New York City bus drivers stop making change.*

August 31, 1969. *After attempting to board a bus without the exact fare Fred Kurtz walks into the corner drugstore and says, "Can I have change for a dollar?" The cashier refuses to make change unless Kurtz buys something. A precedent is set.*

—D.E.



Laziness goes official

By Arnon Mishkin

> *The City Council is worse than a rubber stamp. At least a rubber stamp leaves an impression.*
>
> —Councilman Henry Stern

Thirteen years after this scathing commentary, our City Council, self-styled Congress of the city of New York, remains perfunctory at best, a joke at worst. This is not to say that there is little for the 43 legislators to do; with all the city's ills, an agenda could easily be drawn of issues needing remedial attention. But action is not the council's byword.

In the first five months of this year, the City Council managed to enact fourteen laws. Five were written by the mayor's office and another five only changed the names of streets or parks. And while time and energy enough were found to enact a bill specifying garbage-disposal rules for landlords, the council made no decision on the issues of gay rights, rent stabilization, or the redlining of neighborhoods. Among most council members there is an apparent refusal to confront any issues that might offend or require deep thought, time, or serious politicking.

Such is the status and reputation of New York City's greatest deliberative body that the state government didn't bother to obtain council endorsement of the most vital piece of legislation affecting the city this year: the state's promise to the federal government, on behalf of itself and the city, to assure the continuance of the Emergency Financial Control Board. This semi-autonomous board oversees the city's financial affairs under the ever present eye of the federal government. In return for extending the board's life, the city would receive federal assistance for its budget crunch.

Technically, the Legislature in Albany was supposed to obtain a "home rule" message, the city's seal of approval, before taking action. But it was Memorial Day weekend, and the upstaters wanted to go home. So they didn't bother to ask the council what it thought. Council members were left waiting by their telephones, their irrelevancy certified and their power limited to expressions of frustration. Typically, the council didn't bother to protest officially this insulting procedure.

The full council generally assembles every other Tuesday in its chamber on the second floor of City Hall. Attendance at those sessions is often anything but good.

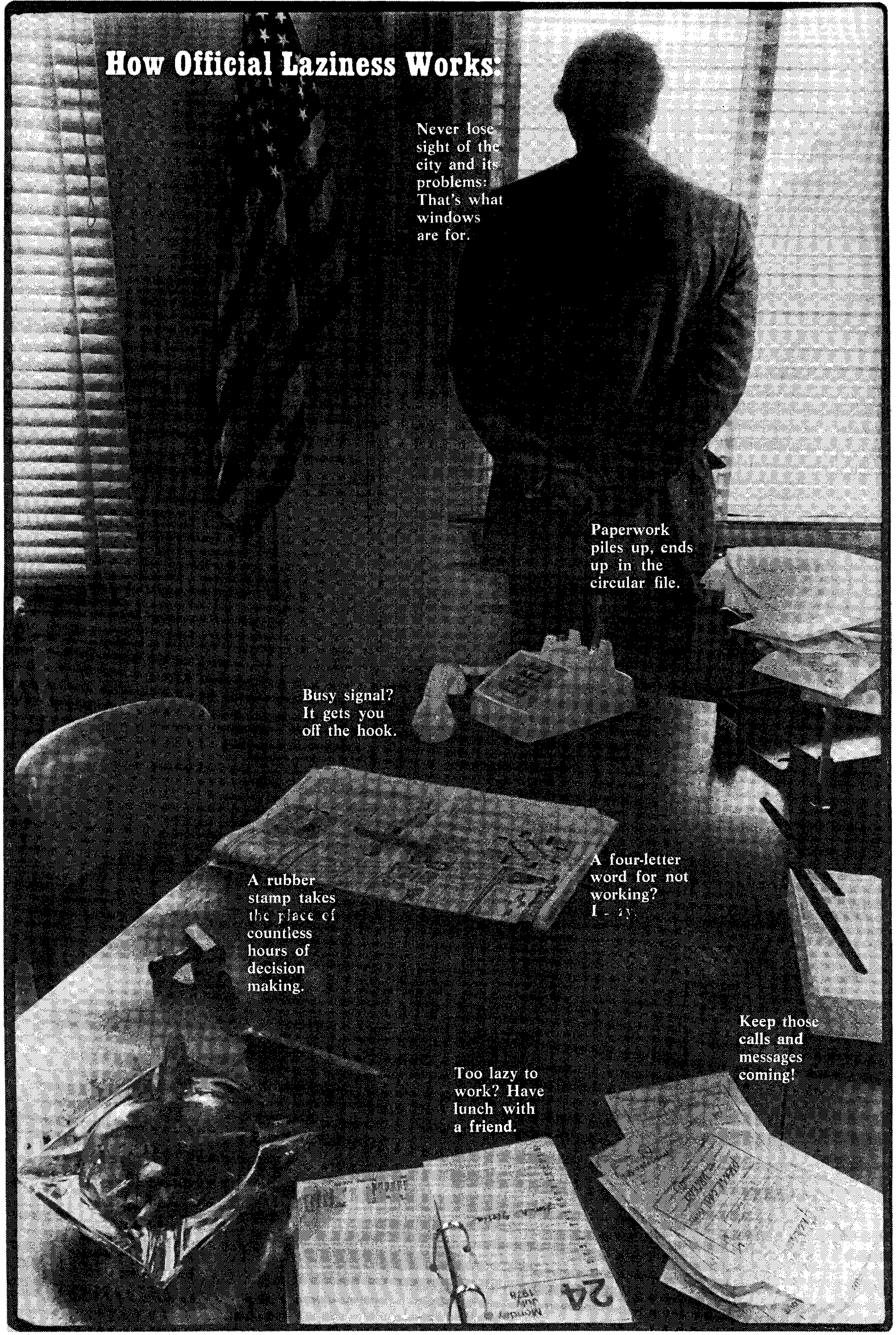
Regardless of how many members show up, Carol Bellamy, council president, occupies the chair. Yet, despite her title, the power rests with Thomas Cuite, majority leader. A dour, well-dressed Democrat from Brooklyn, Cuite controls all traffic and votes on the council floor with an easy air.

"If I decided to call a meeting of my committee without Cuite's okay," says Arthur Katzman, a Forest Hills councilman and chairman of the Environmental Protection Committee, "I would have no hearing room and no stenographer." At a recent meeting, while many council members milled in the aisles, Council President Bellamy slammed her gavel and demanded that all malingerers return to their seats. Cuite walked out.

In spite of an aversion to accomplishments of substance, meetings do not drag. Bills are voted on en masse—members occasionally complain that they don't even know what some of the bills are about. Discussion is limited; speeches are rare, so rare, in fact, that on the 65 measures considered this year, the minutes record a total of only 56 orations. As it happens, few minds needed changing: All measures voted on by the council this year were passed.

The meetings of May 19 and 22 stand out as tributes to the council's reluctance to generate work. While members were waiting to hear from the State Legislature on several home-rule measures, they had nothing to do. So, after the body was brought to order and a quorum established, Cuite moved to adjourn. The motion carried.

A council member with one of the poorest voting records for the 1974–77 session is a Democrat, Queens Councilman-at-Large Eugene Mastropieri. Mastropieri missed 15.3 percent of the votes—not so bad, really,



How Official Laziness Works:

Never lose sight of the city and its problems: That's what windows are for.

Paperwork piles up, ends up in the circular file.

Busy signal? It gets you off the hook.

A rubber stamp takes the place of countless hours of decision making.

A four-letter word for not working? L-a-z-y.

Too lazy to work? Have lunch with a friend.

Keep those calls and messages coming!

Photograph by Larry Williams

"...The City Council is perfunctory at best. By May, it had passed just fourteen laws, five of which changed the names of streets..."

but the only members with worse records were former Councilmen Matthew Troy, who served a jail term, Ramon Velez, who was under investigation, and two other members who were ill.

Mastropieri can boast of one unusual deed accomplished during his seven years on the council: He has originated and gotten a bill passed. It was a law that legalized pinball in New York, and a day after its passage the councilman and his wife accepted a free weekend bash as guests of the pinball-industry trade association.

While such finagling characterizes his efforts on behalf of the city, Mastropieri is otherwise uncommonly lazy, even for a councilman. He can't be bothered to hunt for a legal parking space. He is one of New York's biggest scofflaws, having amassed at least 110 parking tickets, none of which he paid until the press began running embarrassing exposés.

Because of his outstanding parking fines, his failure to drive with a license, the freebie from the pinball people, and his questionable ethics in allegedly voting on taxi legislation when his law firm represented the cab industry, Mastropieri is now under investigation by the city's Board of Ethics, the Department of Investigation, and the council's own Standards and Ethics Committee.

From the last of these probes, it is unlikely Mastropieri has much to fear. The ethics panel is chaired by Brooklyn Democrat Sam Horwitz, a loyal party-liner not known for rocking the boat.

"Two-Dollar Sam"—as he is sometimes referred to in his home district, because he has owned a local movie house there where he used to sell tickets—represents a certain breed of councilman who generally spends his career just following orders. But there is another major sub-sect in the council, who might be called "the Elsewheres": Even when they're on the job, they're doing something other than their elective duties.

Walter Ward, a Rockaway Democrat, and Stanley Simon, a protégé of the Bronx regular Democratic organization, spend most of their time in their districts, politicking. They prefer to *run* for office, not *be* in office. This is even more than can be said of council members Thomas Manton of Queens and Michael DeMarco of the Bronx. They spend their time husbanding their private law practices. When DeMarco chaired the Education Committee, it went an entire year without meeting. More recently, with Manton at that committee's head, it was described as "singularly inactive" by the Citizens Union.

Even when committees do meet, their effect is negligible. They issue reports and initiate investigations, but don't pursue them. Since 1972, no committee of the council has used its subpoena power, and one of the only recent investigations of note has been the Public Safety Committee's probe of the Spofford Juvenile Detention Center in the Bronx. The committee went to Spofford unannounced on February 1. Its conclusions came directly from what it saw: windows broken in escape attempts; residents who said they could buy keys to the center on the street; youngsters diagnosed as psychotic but not receiving treatment. The committee wanted the center closed and replaced by smaller institutions throughout the city. The council approved the report in April.

But it took no legislative action to correct the ills. Later, at Finance Committee hearings in June, the mayor's people were asked if the budget reflected the council's findings—were there funds to phase out Spofford and open new centers? The response was quick. The mayor had his own "task force" on Spofford. If its discoveries verified the council's, *then* the budget would be amended. "Executives always treat legislatures with condescension," said Ed Sadowsky, finance chairman.

Other investigative efforts have not been even that successful. The General Welfare Committee, responsible for overseeing the Human Resources Administration, took on welfare fraud. The reformers on the committee wanted to find out how many people deserve benefits but are denied them. They asked around, and then announced that at some centers as many as 50 percent of those people who were refused benefits deserved them. The citywide average was 33 percent. This was perhaps the quintessential example of council laziness. Their statistics, it was later disclosed, were provided by the Human Resources Administration, the agency being investigated.

Meanwhile, the Education Committee, spurred by numerous newspaper accounts of assaults on teachers, decided to look into violence in the schools. It discovered that violence does exist. The draft report contained several recommendations for the Board of Education and for school principals, but no proposals for the council to act upon. When asked if this sort of investigation, one that leads to no council action, was the best use of committee time, a staff member said, "Well, it provides a forum."

On those occasions when the council *does* look out for the city's best interests, it looks out for its own as well. Consider the recent budget dispute.

Buoyed by a city-charter amendment that gave the council increased authority over the power of the purse, the more conscientious members decided to analyze the mayor's budget with something resembling a jaundiced eye. In late May, working under a June 10 deadline, the Finance Committee said it had discovered a way to increase revenues by $128 million, mainly by shifting funds from one fiscal year to another. The mayor's office objected. And here things reached an impasse.

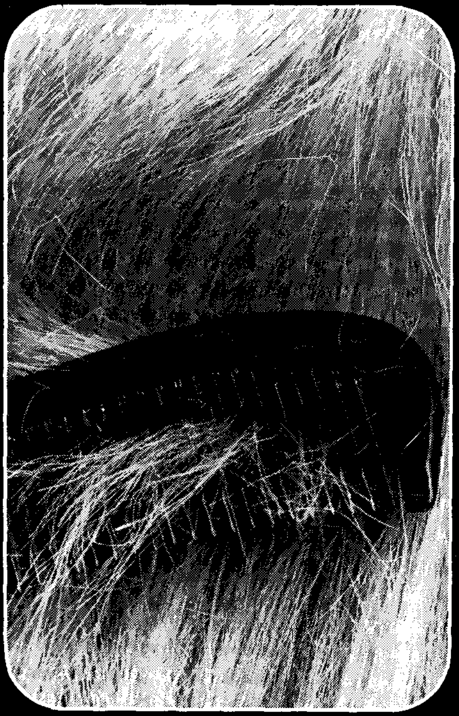
With the Congress of the United States breathing down New York's neck while awaiting passage of the budget, Mayor Koch made a deal. If the council expedited matters and approved the budget quickly, it would receive a bounty—an increase of $500,000 a year in expense money. In addition to the $5,000 in expenses and $20,000 in salary they already received, this gave each member $11,000 more a year.

Perhaps they deserve the money. After all, by many estimations the council has improved since the last election. A third of its members are new, and it has increased the number of committee meetings and rule reforms. Within the last ten days it has passed a law requiring residency for city employees—a measure that has been kicking around since 1975.

Ultimately, the council is a weak assemblage. With the strong domination—inherent in its rules—by the majority leader, little can be done to make it stronger. "To maintain political control, the leadership treats everyone like children," says Henry Stern, a Liberal councilman from Manhattan. "Initiative is not a quality that is rewarded, and the result is a surly but docile council."

Robert Postel, a former council member, puts it this way: "It's still a body in search of a function." Or maybe a rubber stamp in search of a place to leave its mark. ■

You've done so much to make your hair gorgeous that now it's really in trouble.



We're not against coloring, bleaching, straightening, and perms. We're just against splitting, breaking, and damage.

Congratulations! You have the power to make your hair do just about anything you'd like.

You can dry and style it almost instantly, with the enormous heat and wind of your blow dryer. You can improve the color. Straighten out the frizz. Or put in curls with a perm.

Add to any of this, harsh shampoos and sun and swimming, and you've got battered, damaged hair. And great big problems.

The Problems. Damaged hair looks dry, lifeless and dull. Feels rough and brittle. Breaks and splits and just will not behave. And it won't get better without the help it so desperately needs.

The Help. Pantene's got it—the Treatment de Pantene.® In one minute it begins to undo whatever you've done to your hair. We know it sounds like a miracle. But there's a scientific explanation.

The Explanation. The Treatment de Pantene is an intensive corrective conditioner. With its carefully balanced blend of very effective ingredients, it restores the look and feel of health to damaged hair.

The exclusive Pantene Swiss Conditioners* Pantyl and Phytantriol, combined with Panthenol (which converts to Vitamin B_5 on the hair), penetrate deep into the hair shaft, regulating its moisture balance, and giving hair a soft touch, lustre, and highlights.

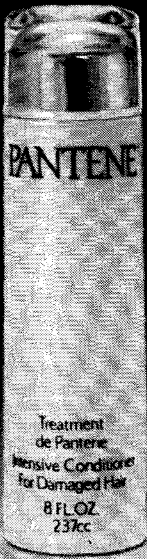
A special Pantene protein and massive doses of emollients smooth and soothe the hair, fill in damaged areas on each strand, prevent flyaway, and instantly add the look of health to your hair.

Use the Treatment once a week on damaged hair until it becomes normal. Then once a month to maintain its healthy look, body, and manageability.

More on damaged hair. Go easy on heat appliances. Cover hair in the sun. Be gentle. Use a natural bristle brush—Pantene makes them. And get the Treatment.

You do so much to make your hair gorgeous. Doesn't it make sense to do something to help it stay that way?

*Product made in U.S.A.



Fortunately there's Pantene.®

Available in the cosmetic department at MACY'S and other fine stores.

Canada Dry presents the "I'll Take Manhattan" Sweepstakes

DEATHTRAP
JOHN WOOD
The Gin Game
HIT COMEDY
TONY AWARD
WINNER
HIT COMEDY
CRITICS
AWARD

Limousine courtesy of Dav-El Livery, New York City.

36 COUPLES WILL WIN A SPREE IN THE BIG APPLE...
PLUS 2,000 ADDITIONAL WINNERS

GRAND PRIZE: Canada Dry wants to give a lucky couple four days in the 24-hour-city. Put on the ritz in one of New York's finest hotels. Sample three exclusive Big Apple restaurants. Give your regards to two Broadway shows. Do a little struttin' at a celebrated disco. And every day, we'll give you $100 mad money and a chauffeured limousine so that east side, west side, all around the town you can enjoy the sights fantastic on the sidewalks of New York.

FIRST PRIZE: Five couples will win two days in Manhattan. Including hotel, dinners, theatres, daytime activities and $100 a day spending money.

SECOND PRIZE: Ten couples will win one day in Manhattan with dinner, theatre, daytime activities and $50 to spend.

THIRD PRIZE: Twenty couples will win dinner at a famous New York restaurant plus theatre tickets.

FOURTH PRIZE: Two thousand sets of four "Canada Dry Loves New York" drinking glasses.

CANADA DRY
TONIC WATER
CANADA DRY
CLUB SODA
"it's not too swe
CANADA DRY
Ginger Ale

LOOK FOR ENTRY BLANKS WHEREVER YOU BUY CANADA DRY.®

Canada Dry loves New York

No proof of purchase required ©1978 Canada Dry Corporation

A Short Time Out

By Elizabeth Ashley

"...I was 22 years old and all my dreams had come true. I ended the week locked away in the psychiatric ward of a hospital..."

The week President Kennedy was shot in Dallas, my picture was on the cover of *Life* magazine. To the outside world I was the hottest young actress around. The year before I had won a Tony award for *Take Her, She's Mine,* and now I was starring on Broadway with Robert Redford in *Barefoot in the Park.* Neil Simon had written the play for me, and it was the biggest hit in town. You couldn't buy a ticket. I was also the big buzz in the movie of *The Carpetbaggers.* The critics hadn't liked it much, but they gave me terrific notices and the picture was raking in millions at the box office. I had everything anyone could want, including a famous movie star in love with me. I was 22 years old and all my dreams had come true. Maybe that was the problem. Maybe my dreams had come out of a poisoned well. I'm still not sure.

Whatever it was, I ended the week locked away in the Payne Whitney psychiatric clinic.

It started while I was walking crosstown late in the afternoon on my way to the theater. I was going to work. As I waited for the light to change on Lexington Avenue, my sensory circuits blew out and for a moment I went blind. Everything turned dark, the way it does if you stare directly into the sun. I could hear the traffic, but I couldn't see it. Then I began to see the sounds, but I couldn't see anything literally. It was all disconnected and alien.

I stood there, unable to place one foot in front of the other. People bumped into me as they tried to get past. Finally, someone took me by the arm and led me across.

A voice asked, "Can I help you?"

I said, "Please, can you get me into a cab? I'll be all right."

The driver dropped me off in front of the theater, and I managed to make it up to the dressing room. I sat down at my makeup table and tried to get ready for the show. But I couldn't do that either. I kept staring at the makeup. I couldn't figure out what to do with it. Then I began to shake and sob.

Time was closing in. I knew I would not be able to go out there on the stage that night. And I didn't want to go out there.

The show had become an agony for me. I was getting famous and hot and everyone was telling me how terrific I was. But I didn't feel terrific. I felt like a failure. I had a lot of energy and flash and was as adorable as I could be. But I wasn't any good and I knew it. I could tell that Redford knew it too, and every time I went out for a performance it compounded my sense of inadequacy.

I didn't know how to deal with it, because I had no strength of my own to draw on. I was totally dependent upon the outside world for my existence. I am who they say I am. I am only as they see me. In a room by myself with the door closed there wasn't anybody there.

George Peppard was the one person who really understood the kind of pressure that was on me. But he wanted me to give it up. When I tried to talk to him about it he would say, "Well, that's the way it goes. That's what an actress's life is like. Do you want your life to be like that? It's a f---ed way to live. Don't do it. Marry me and you won't have to."

What he said made sense. But I wasn't ready to give it up. It was the only thing of my own that I had.

As I sat in my dressing room and felt the minutes passing, I became more and more afraid. I held on to the edge of the makeup table to try to feel something solid, and bit my mouth as hard as I could to keep it closed. I couldn't get a sentence or thought going, and I knew if I opened my mouth just once I would start to scream and not be able to stop. It was like trying to sit on a tidal wave.

Then the stage manager walked in. I tried to answer his question, and the scream began.

They got me out of the theater and into a cab and put the understudy on in my place. All the way down to my apartment I kept lacerating myself for missing the show. It wasn't the first one I'd blown. I had already been out much too much.

"Failure, failure, failure! You can't make it. You're a cop-out. You're no good. You don't have what it takes. You never did. You never will."

My doctor was there waiting for me when I got home. I was barely coherent, and I shrieked at him over and over, "I confess, I confess! I can't do it! I give up, I give up!"

I suppose I was surrendering to my failure, to my inability to cope with anything, to do anything. I could not get across the street. I could not go out on the stage. Everybody who had invested money and hope and trust in me was going to be let down. I had tried everything I knew to be alive, but life was too hard for me. I couldn't take it. I'd lost. I'd failed at everything and now I had broken.

"You've got to help me," I sobbed. "I can't go to the theater anymore. I can't do the play. I don't know what's the matter with me. If I don't get some help, I'm going to kill myself. I'm going to take the pills or something. I'm no good and I can't stand it that I'm no good. I can confess it and sur-

---

This article is adapted from Elizabeth Ashley's forthcoming book, Actress: Postcards From the Road.

"…'I can't go to the theater anymore,' I sobbed. 'I can't do the play. I'm no good and I can't stand it that I'm no good'…"

render to it, but I can't face it. I just can't do it. Everybody thinks that I can, but I can't."

When I ended my tirade, he looked at me and said, "Okay." Then he took me off to Payne Whitney.

I was grateful.

They put me in a bed and shot me up with heavy drugs. I was a kid who had been loaded before, but never anything like that.

I fell asleep, and then the dreams came on just like they did most every night. Whatever devils and demons were inside me kept right on working their mischief, Demerol or no Demerol.

It was the middle of the day in a crowded street in New York. I was naked and scampering about like some deranged animal, trying to find a way to cover myself. People were staring at me, pointing and laughing. I cowered down behind a mailbox, but they followed me, and I kept scuttling around it to conceal my nakedness. A lady walked by in a coat. I begged her to give it to me. She refused and I grabbed at it and tried to tear it from her shoulders, but the others laughed and pulled it away. They started after me and I ran and ran and ran. . . .

I woke up in a cold sweat. At least I thought I woke up, but I couldn't be sure. The dream might have taken a new turn. Maybe I had flipped out completely.

Something was in the room with me, whimpering urgently just a few feet away. It sounded like a caged animal crying for its life. The room was dark, but from the light that came in through the open door I made out this quivering mass moving around down toward the foot of my bed.

I screamed in terror.

A woman rushed in and grabbed the thing. She yelled at it—"Dammit! You're not supposed to be in here!"—then dragged it out through the door.

I lay there holding on to the sides of the bed and tried to get my brain to process where I was and what had happened. I was still groggy from all the drugs, and it took a while to figure out I was in the hospital. That's right, I was supposed to be in a play, but I couldn't go on because the doctor had put me here.

I waited for whatever was going to happen. When nothing did, I made an effort to get up but was pulled back down by the strap that had been buckled around my waist. The sleeve of my right arm was also pinned down with a large safety pin. A rubber tube led out of my arm to a bottle of something hanging next to the bed.

I called out, "Anybody! Anybody!" until the nurse came back into the room.

"Jesus, what's going on?" I asked her.

"Don't worry. Everything's all right."

She was a little too placating.

"Was somebody in here?"

"Well, yes. But she's back in her own room now. You don't have to worry about it. D.T.'s. Now please go to sleep."

That made some kind of sense out of it, and I did what she told me.

When I opened my eyes, it was day. A group of young doctors were in the room making their morning rounds. I listened to them joke about something; then as they examined my chart I turned to the one who seemed to be in charge.

"Look, can I talk to my doctor?"

He smiled patronizingly.

"Well, your doctor will come see you."

"When?"

"Soon."

"Can I call him on the phone?" I had noticed there was no telephone in the room.

"No, no. He'll be around."

Everything was very vague. I could see I wasn't going to get any information out of him. That's how it is in those places.

A hypodermic needle was drawing fluid out of a small bottle.

"Hey, wait a minute. You can't give me a shot until I talk to my doctor. I've got to talk to my doctor."

The smiles faded, and they tensed ever so slightly. They had been through this one before.

"Look, Miss. Your doctor has prescribed this medication. Either we can hold you down to get the shot, or you can let us give you the shot." Pause. "Which is it going to be?"

Some choice.

The next time I woke up it was late afternoon and my doctor was there in the room. When I asked him what was going to happen, he was very kind and understanding and also very vague. I wanted to get out of there. I didn't know where I could go—certainly not back to the theater—but I didn't want to be there. The place scared me.

He shook his head and said, "No, Elizabeth, you're not ready to leave yet. I don't know how long you'll have to stay here. We have to find out what the problem is."

"Uh, has anybody talked to the producer?"

"Everyone's been told you were hospitalized." I felt myself wince.

"Don't worry. They think you have a bronchial infection."

A bronchial infection? Fine. Okay.

"Now you ought to get some more rest."

I lay there I don't know how many days, drifting in and out of consciousness. Every so often my doctor would come around and ask me questions. I could never answer them.

"Do you want to see George?"

George had called him from California. He was anxious to come see me. I really didn't want him to, not while I was like this, but I was afraid to say so. All I could say was, "I don't know."

"Well, do you want to go back to the show?"

"I don't know."

The only thing I was sure about was wanting to get out of there.

"Couldn't I go home instead? Have a nurse and get well at home? In my own bed, with a nurse?"

"No, that's not how it works. You're either inside here or you're out there. You can't have it both ways."

"If I go out there, then I have to go back and do what I was supposed to do?"

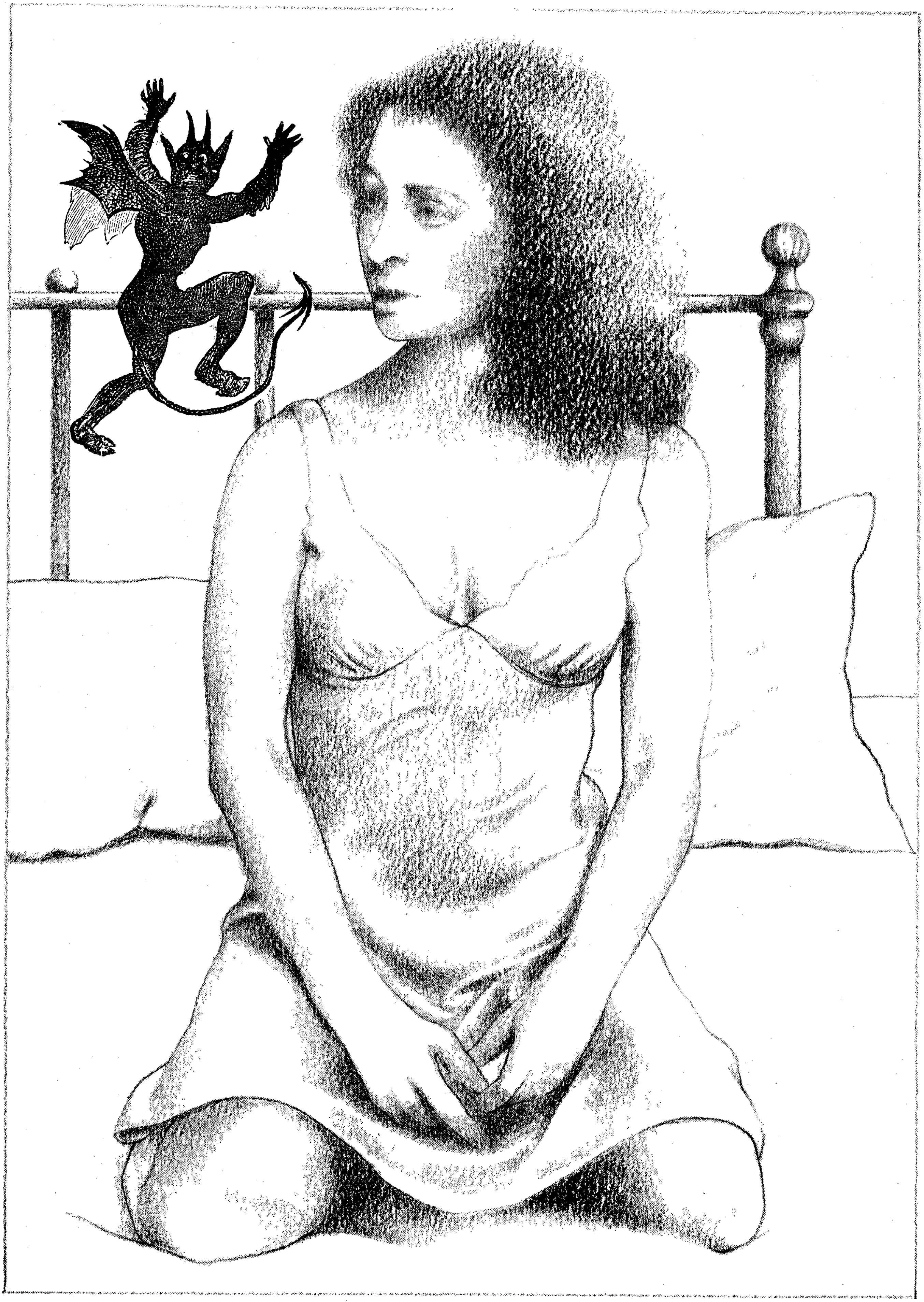
"Yes."

"Then I guess I'll have to stay here."

I didn't know what else to do. I didn't know how to be inside. I didn't know how to be outside. Both places were terrifying to me. Being inside was like capitulating to my destiny. I had always felt that some part of my destiny was madness. I'd grown up with my grandmother and watched her turn into Crazy Nanny. But if I went outside, I had to do everything I had already tried to do and failed at. I couldn't take the responsibility of letting everybody down again.

I settled in and spent my days in bed reading magazines. Every so often an attendant would come in with a tray of food. There were never any utensils, only a plastic spoon they took away when I finished.

But even here total escape wasn't possible. Your door always stayed open—you weren't allowed to close it—and the hall was filled with a constant parade of patients.



Illustrated by Charles Perkalis

"…Mike Nichols made me feel that I wasn't alone. That I wasn't the only person in the world who couldn't always cut it…"

An immensely fat woman shuffled into my room and plopped herself down on the chair. She had about three teeth in her head and looked 60, although she was probably about 40.

With a conspiratorial wink, she started in on me.

"Listen, wanna know who I really am?"

"What?"

"Wanna know who I really am? I'm really Alexander the Great. Thass right. I was Alexander the Great in my previous incarnation. No kiddin'."

"Oh, really?" (What else do you say?)

"Thass right. I have it documented. I did tape recordings. But I can't get anybody to listen to them."

She launched into her story about how the history books were all wrong and deliberately suppressing the truth, and after detailing what she was going to do about it, she raised herself up and just as suddenly as she came in she was gone.

The next time the nurse came through I told her I had to talk to her.

"Look, I know I'm here because the doctor put me here and I have to stay until he says I can go. But really, I've got to get on another floor or something. Because"—and I found myself saying it just like all the others—"because, you don't understand, *I am not crazy!*"

I knew what she was going to say before the words left her mouth.

"Of course. You talk to your doctor. Of course."

I had to break through.

"Hey, wait a minute. Listen, I don't think I'm Alexander the Great! I'm not jumping around like I have St. Vitus's dance at four o'clock in the morning! I mean, get me a phone!"

The more I tried to reach her, the more insane I sounded.

"Listen, please, please! Go get a *Life* magazine! I'm on the cover! I shouldn't be here! I'm Elizabeth Ashley!"

Sure, sure you are.

A few days later I received an unexpected visit from my old pal Doc.

"Hi!" he chirped as he ambled in. "I came to see who was here. I heard there was some kind of star. I didn't know it was *you!*"

The year before, Doc and I both lived in the same bizarre apartment house in Hell's Kitchen. It was a kennel full of fruitcakes. Leather queens. A clique of alcoholic junkies who worked at the New York Public Library. An aristocratic lawyer dying of some strange disease. His boy trick, a 42nd Street whore who wafted around the building in royal robes. What do you want for your 85 bucks a month?

Doc was a southern, seriously alcoholic doctor. The people in the building who were into pills all scored their stuff off of him. Every week he got drunk, went down to Times Square, and picked up dangerous street trade—sailors and heavy-leather guys. He'd bring them home, and they would beat him up and take his money.

"Doc! Jesus Christ, what are you doing here?"

"I work here, hon. Not on this floor. This is the heavy-security floor. But downstairs."

Thank God, I thought. At least there is one person here who knows me from the outside. I saw him immediately as my connection to the, so to speak, real world.

"Doc, I've got to get a telephone."

He looked at me and shook his head.

"Uh-uh. There's a pay phone out there in the recreation room, but that's the only phone you're going to get. And they won't let you stay on it very long. Hon, you're on the floor the elevator doesn't stop at."

"What do I do?"

"Well, talk to your doctor about that. Just get all the rest you can and talk to your doctor."

"I've got to start making some sense with these staff people."

"You can't. Everything they're doing is straight from your doctor, so that's who you have to talk to if you want anything changed."

So that was that.

About two weeks later George flew in from California. He had spoken with the doctor and the producer of my show, and laid it all out for me. The deal hadn't changed.

"It's up to you when you want to go home. But when you do go home, then you will have to come to terms with the realities. There is a contract, Elizabeth. They want you in the play."

The attitude about me was that I had had a temper tantrum because I wanted to get out of the show. I felt foolish and stupid because the point they were making was: You're not crazy. You're copping out. It was like I was a bad child who had gotten caught playing hooky, and that had always been my worst nightmare. From the time I was a kid I had never been able to show up. I could never cut it. And now it had come true again in the one place where I had been accepted. I still couldn't cut it, and I still didn't know why.

I thought it over a few minutes, then very quietly, but with a vengeance, gave him my word.

"Right. I will go back to the show, be a good girl, and do as I'm told."

George handed me some dimes. I went to the pay phone and made the calls. And the next week I did go back, meek as a lamb.

I was in my dressing room putting on my makeup for the first time in a month when Mike Nichols, the director of the show, came in to say hello.

I looked at him in the mirror and decided to tell him the truth.

"Mike, I've got to tell you something. I didn't have a bronchial infection. I was in Payne Whitney. And I don't feel like I know any more now than I did before I went in there. I don't know if I'm going to go crazy again or what."

I can still remember his words.

"Listen to me, Bessie. I've been in the nut house. Everybody I know has been there. It's not something that makes you better. It's the last resort when you can't take it anymore."

He put his hand on my shoulder, and I turned around to face him directly.

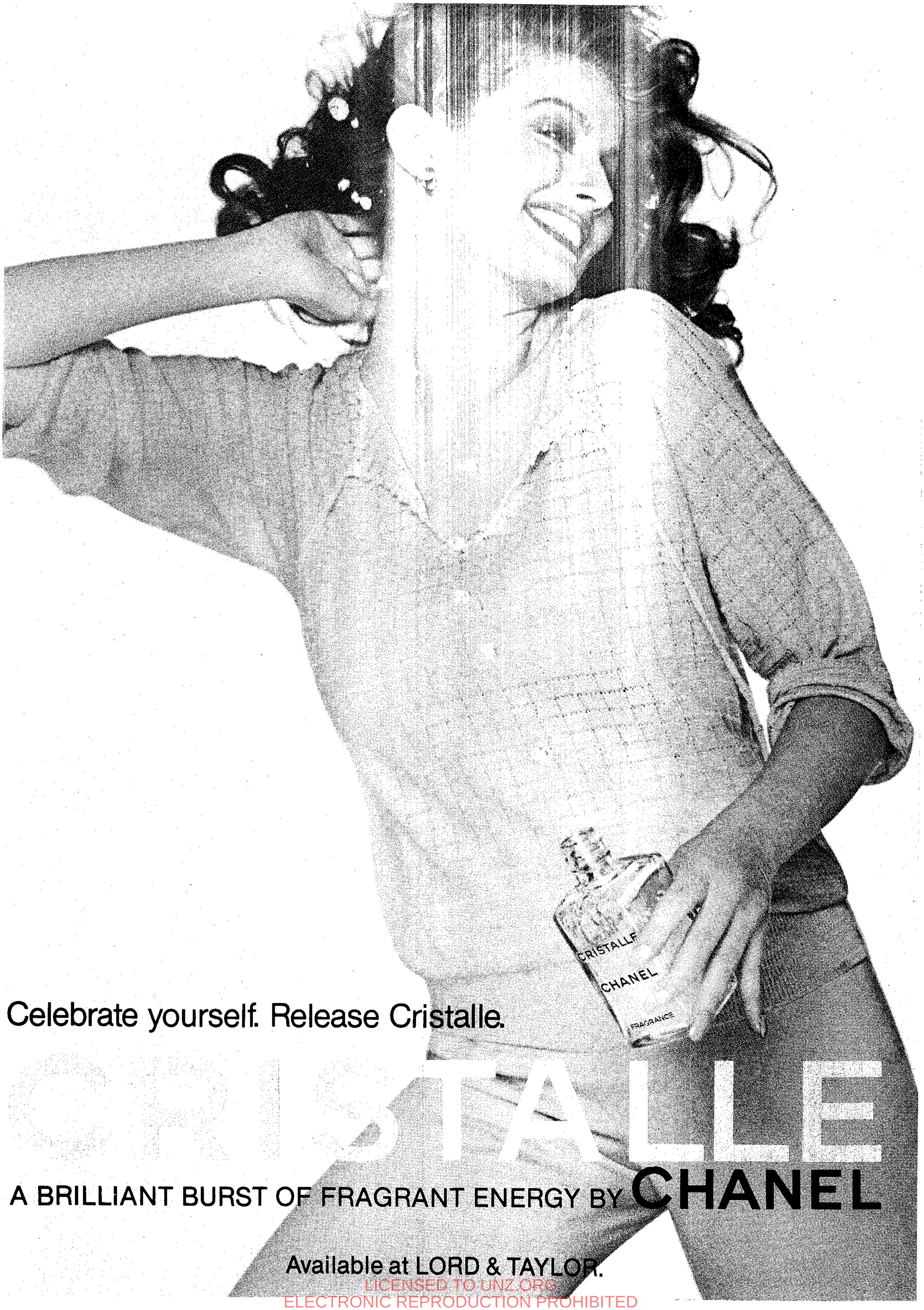
"Look at me," he said. "I'm still crazy. I never know from one day to the next if I'm going to be able to make it. Come on. You're wonderful. Get on with it."

I'll never forget him for that.

He made me feel that I wasn't alone. That I wasn't a leper. That I wasn't the only person in the world who couldn't always cut it.

But in my heart of hearts I also heard another voice that said, "Yeah, Mike. But you're talented. And you're intelligent. And you're real. You're a real person, and I'm only counterfeit."

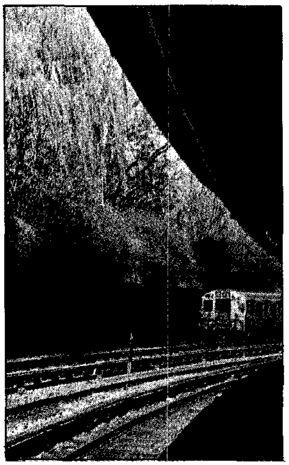
I will never know for sure whether or not I was actually crazy. Maybe no one ever does. All you come out of that with is a sense of failure because you could no longer deliver. And for me, it wasn't as if I ever got cured. It was just that finally I had no choice but to function or be locked up with the burden of that guilt forever. The bottom line was either to die or to do, and I picked to do because I was scared to die. ■


Celebrate yourself. Release Cristalle.
CRISTALLE
A BRILLIANT BURST OF FRAGRANT ENERGY BY CHANEL
Available at LORD & TAYLOR.
CRISTALLE
CHANEL
FRAGRANCE

The Grandeur That Is Flatbush

By Marge Blaine
and Roberta Intrater

"...Stately Victorian houses, backyards, willows over the subway tracks—to most visitors, Flatbush remains a surprise..."



A touch of class: *The august Flatbush mansion at right, designed in part by Stanford White, has been inhabited by the McAllister family since 1916. That's a BMT subway train at left, nosing along a rather superior stretch of Flatbush track.*

Take the BMT from Manhattan and head for Brooklyn. At Prospect Park, the train emerges from its subterranean shell and moves south on tracks overhung with weeping willows, forsythia, and tall maples. The trees still grow in Brooklyn, and in wonderful abundance in Flatbush.

Many of the original attractions of Flatbush continue to draw families to this area: grand, freestanding Victorian houses filled with stained- and leaded-glass windows; oak and mahogany woodwork; large, sweeping verandas; front lawns; backyards; and a quiet, almost suburban atmosphere with easy access to the cultural and economic opportunities of New York City. To most visitors, who don't expect to find all this greenery and space in the middle of the city, Flatbush remains a surprise. The Dodgers may have left, and Barbra Streisand now sings her songs on the West Coast, but Flatbush is still very much alive, offering relief from urban congestion to the committed city dweller.

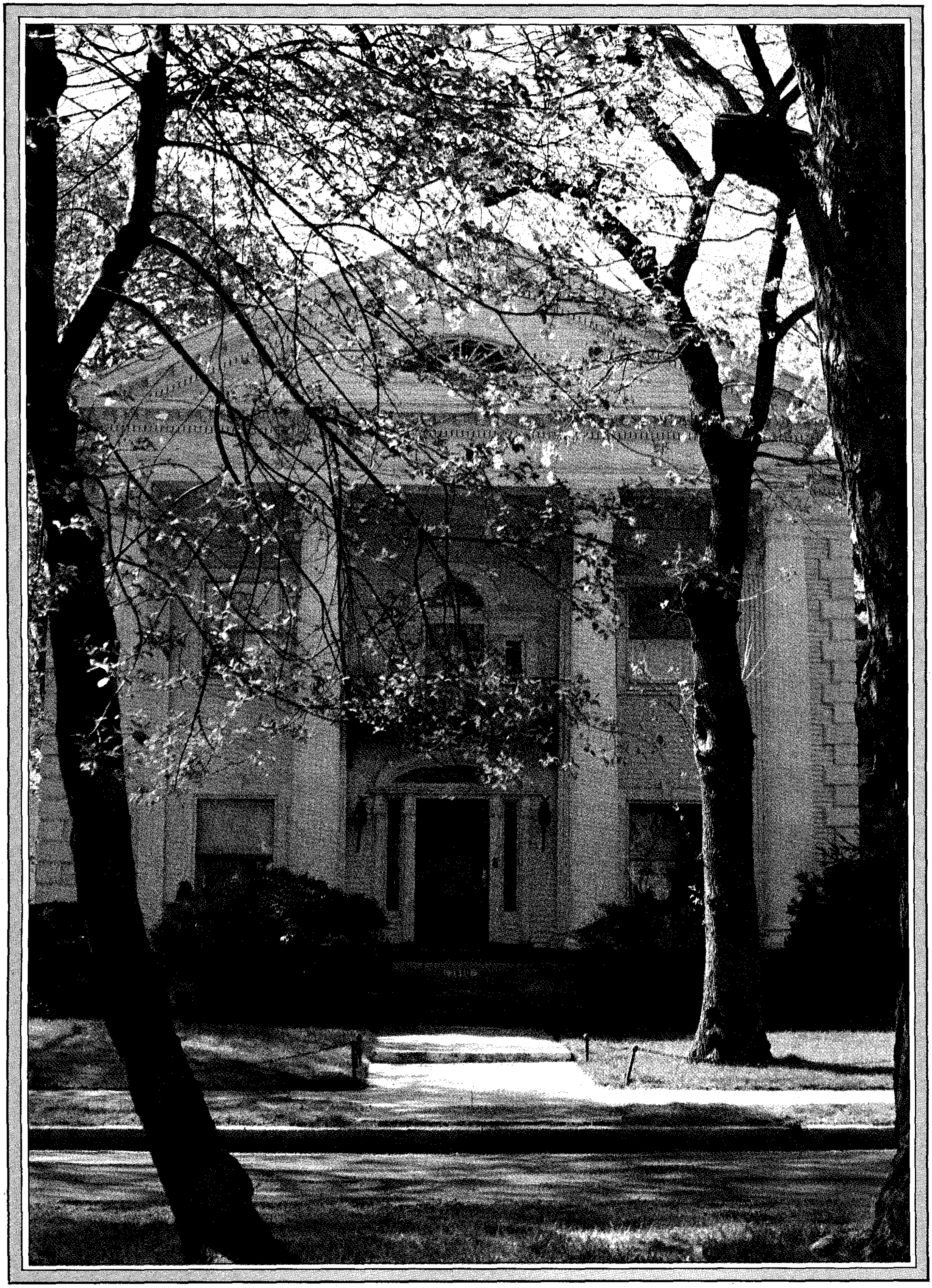
Located in the center of Brooklyn and covering about three and a half square miles, Flatbush is only 30 to 40 minutes from midtown by car, train, or express bus. The boundaries have recently been redefined. The area begins at Parkside Avenue just south of Prospect Park and runs south to the Long Island Rail Road cut at Avenue H, encompassing Brooklyn College. The eastern boundary is Bedford Avenue with the addition of Flatbush Avenue at the Nostrand Avenue junction. Coney Island Avenue on the west completes the perimeter.

Flatbush was settled in 1650, as one of Brooklyn's five original Dutch towns. The name is an anglicization of the Dutch *'t vlacke bos,* "wooded plain." The area remained farm country until the 1860s, when the laying out of Prospect Park signaled the start of a new era. The introduction of the Brooklyn, Flatbush, and Coney Island Railroad in 1880, the opening of the Brooklyn Bridge in 1883, and the building of a trolley line in 1890 gave further impetus to the development of land outside Manhattan. Construction of private homes began shortly thereafter.

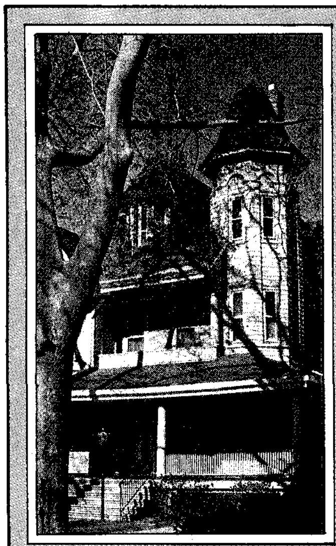
In 1899, just one year after the city of Brooklyn became incorporated into the city of New York, developer Dean Alvord began to carve his stately suburb out of Brooklyn cornfields that had been farmed since the middle of the seventeenth century. His intention was to extend the feeling of Prospect Park to the residential neighborhood he would build near its southern edge. Using ingenious planning methods, he began to construct three-story, individually designed houses, flooded with air and light from their many windows and set back on spacious lawns. Islands were planted in the middle of the streets, and Alvord advertised the houses as a new type of city dwelling for those who had "tired of the 'telescope' or row house residence." Other communities based on this model quickly appeared, and by 1910 there was almost no open land left up to Avenue H, Flatbush's present southern boundary.

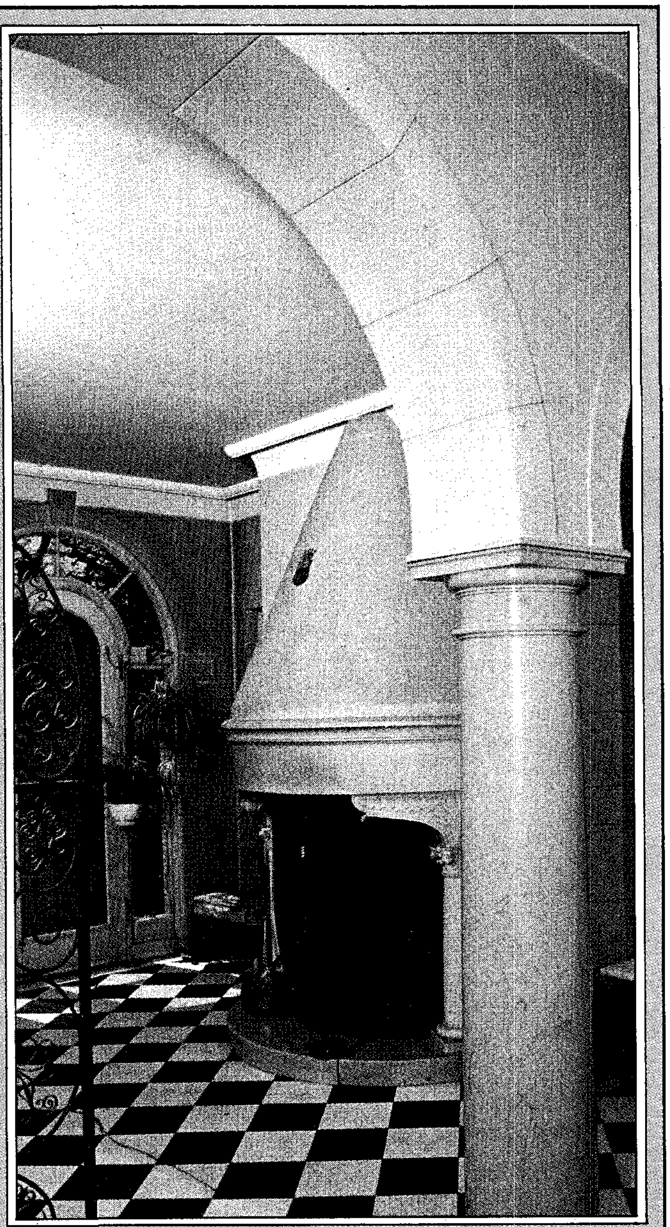
It is to the credit of these careful early planners that some of these neighborhoods are now being considered for landmark status. (Indeed, Albemarle–Kenmore Terrace, two small cul-de-sacs of row houses, got the landmark designation last month.) The houses' eclectic styles, derived primarily from eighteenth-century Colonial design modified to fit nineteenth-century Victorian tastes, also include fine examples of neo-Tudor, Spanish-, and Queen Anne–style homes. The residential areas, on blocks with English names

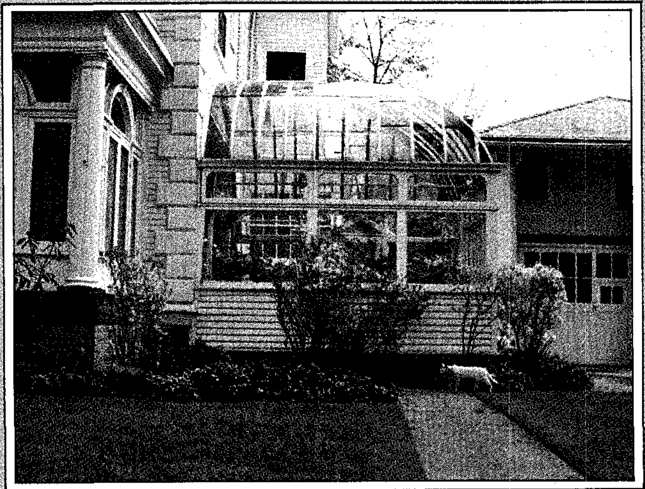
Photographed by Roberta Intrater



"...A rambling Victorian house (walnut detail, several fireplaces) recently sold for $40,000..."







The look of luxury: *Glorious details abound. Above, the gables and fanciful tower of a Victorian house in the Midwood Park section; right, the Italianate entry of a villa built in 1924 (the marble column that helps support the arches was imported from Africa); below right, the heated greenhouse and ornate two-car garage of the McAllister mansion.*

like Marlborough, Westminster, and Stratford, remain relatively unchanged, secluded between the major commercial streets.

Mary Kay Gallagher, a local resident and realtor who bills this area as "the brownstone alternative," claims that the city's best housing buys are in Flatbush. "While costs continue to rise in Manhattan," she explains, "prices here remain relatively stable."

Brooklyn has traditionally offered excellent real-estate buys. Before the turn of the century, land near Central Park was ten times as expensive as land, just as attractive, close to Prospect Park. Today, though the difference isn't always that great, prices remain remarkably low. Most of the houses are in excellent condition and range from $50,000 to $75,000. The most luxurious homes list at up to $120,000.

Even better bargains can still be found. One young couple, interested in restoring old houses, bought a rambling home this winter that needed some work. But it featured gracious details such as walnut wainscot in the living room, as well as several fireplaces. The price was $40,000.

Apartment rentals are also relatively inexpensive. The construction of apartment buildings began in the 1920s, and they run the gamut from Tudor style to modern. Many of the older buildings are reminiscent of the pre-war buildings in Manhattan, with spacious rooms, stained-glass windows, parquet floors, and beamed ceilings. Typical one-bedroom apartments in well-maintained buildings rent for about $200, while a three-bedroom, two-bath apartment can range from $300 to $450 a month.

"Young people are starting to come here because they're running out of places that are moderately priced," says Phil Tama, who purchased his Flatbush house this past winter. They keep moving in despite warnings that the city is falling apart or that (more specifically)

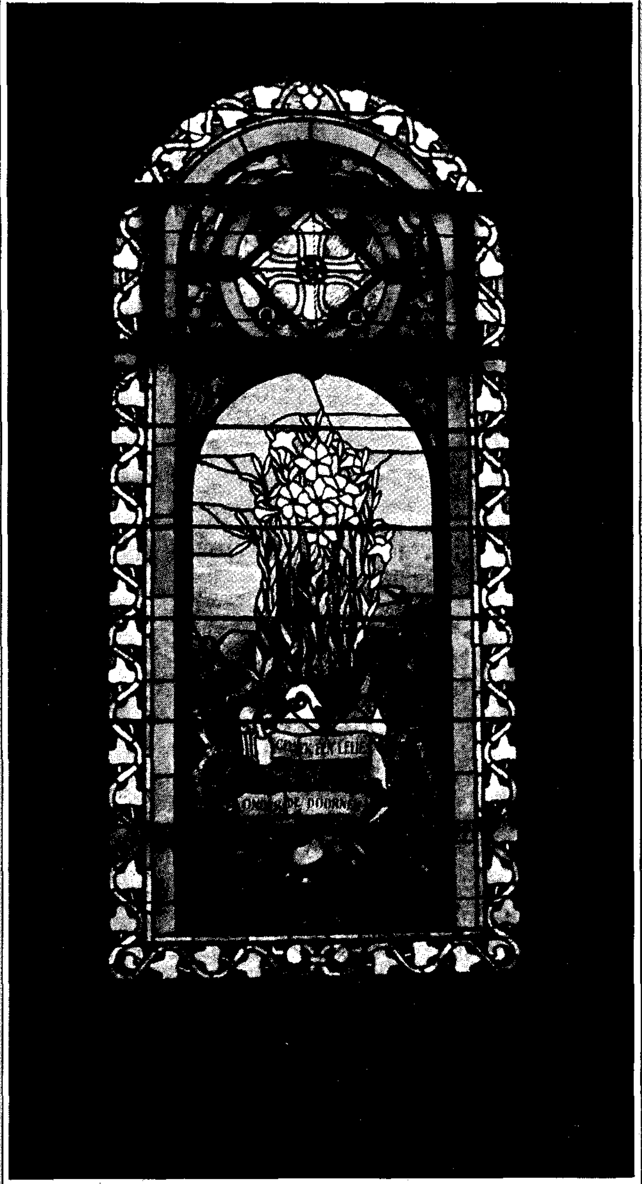
"...In well-maintained buildings, one-bedroom apartments rent for about $200 a month..."

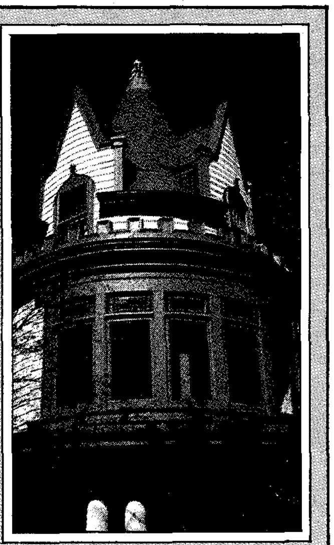
Flatbush is deteriorating. Certain changes have occurred in the area, beginning in the late 1960s, when some of the older apartment dwellers either died or moved to Florida and poor minority families on public assistance moved in to take their places. The classic pattern leading to the destruction of a neighborhood began when some landlords, taking advantage of the situation, started to neglect their buildings, primarily the four-story walk-ups. Stores that couldn't cope with the changing clientele closed down, and much of the blame was laid on the new groups. Hostility developed, and the press had a field day predicting the death of Flatbush. But death was not imminent.

The community, eager to preserve what it had, began to take a closer look at the situation. While Flatbush had always had a tradition of strong neighborhood associations, it lacked a coordinated group that could address itself to the broader issues and deal with problems in a comprehensive way. In 1975, a group of community leaders decided to form the Flatbush Development Corporation (FDC) to fill that need. Headed by Mike Weiss, an unassuming high school guidance counselor with an iron will, this corporation has accomplished remarkable things in the three years of its existence.

"We worked for the first year and a half strictly as volunteers," Mike Weiss explains. "We took an area that includes about 130,000 people living in approximately 700 apartment buildings and 5,400 private homes. We had to start practically from scratch in terms of programming. There was no understanding by the city or people outside the neighborhood that they had to start paying attention to Flatbush. No pressure had been applied, and issues hadn't been raised."

For two years, the FDC volunteers set up programs and slaved over funding proposals. When the Ford Foun-

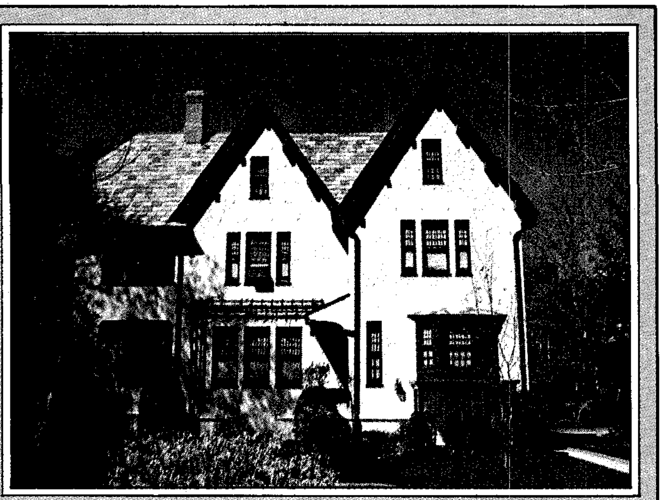


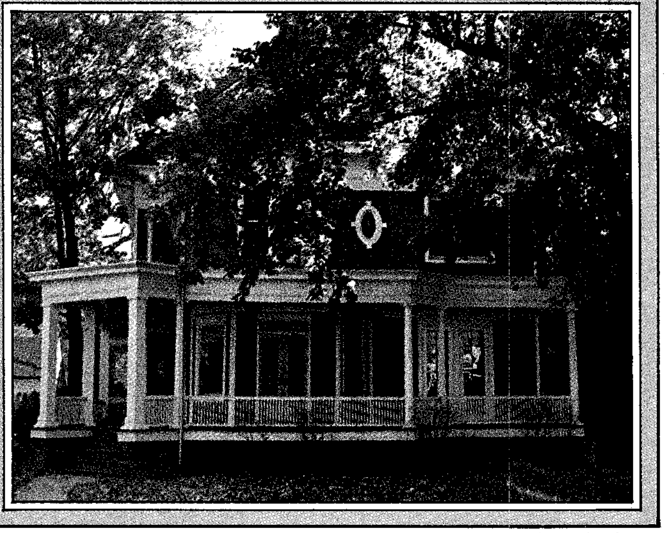


Reverence for things past: *Flatbush has preserved the whimsy and fine workmanship of turn-of-the-century master craftsmen. Above, the tower of a house designed and built in 1902 by one Colonel Alexander Bacon. Left, one of twenty Tiffany windows installed in the landmark Flatbush Dutch Reformed Church in 1889. Below left, a corner of the fireplace mantel of a "Japanese bungalow" commissioned by developer Dean Alvord in 1902.*

> "...Flatbush, no longer a white enclave, is an ethnically mixed, vocal, and vital community..."

Vive la différence: *The neighborhood is an eclectic mix of housing styles: neo-Tudor, Spanish, Queen Anne, and also Colonial modified to suit nineteenth-century tastes. The neo-French Renaissance house with twin peaks and stucco detail at right was designed by one of the architects of the Empire State Building. The rambling clapboard place, below right, built in 1895, was one of the few in the area that had deteriorated significantly; it has recently been restored.*





dation came through in 1976 with the first grant—for $30,000—for a neighborhood-stabilization program, FDC knew it was on its way. The group opened an office in October 1976 and began hiring staff members.

Mike Weiss grew animated talking about the accomplishments of FDC: its free apartment-referral service, the housing-rehabilitation-and-preservation programs, and the revitalization projects for the commercial streets. The physical upgrading of Newkirk Plaza, which combines a pedestrian mall, a shopping area, and a subway station, should be completed by 1980. The total amount FDC has been instrumental in bringing into Flatbush is in excess of $3 million, and the implementation of programs for the massive revitalization of Flatbush Avenue is just beginning, thanks to the major allocations of federal, state, and city funds this year.

Two other active groups in the area are the Flatbush Tenants' Council, which works to organize and protect the rights of tenants in all apartment buildings in the neighborhood, and the Flatbush Mortgage Committee, which—in conjunction with other Brooklyn groups—has been very successful in its anti-redlining campaign. Coordinator Susan Foresta says that millions of dollars for mortgage loans have just recently become available in the borough.

The merchants, too, have formed associations. Dr. James A. Stackpole, minister of the landmark Flatbush Dutch Reformed Church, has noted that there seems to be a new vitality among the merchants. "Six years ago, when I came here, we tried to get the merchants together for a meeting and not one of them showed up. Last year, when the Flatbush Avenue Task Force was formed, they tried again, and 150 merchants came. We went through a sad time when many shops closed down because they couldn't cope with the changing character of the neighborhood, but now it seems that more imaginative people are coming in with decent products because they realize there *is* a market. They are beginning to find the formula for making money on Flatbush Avenue again."

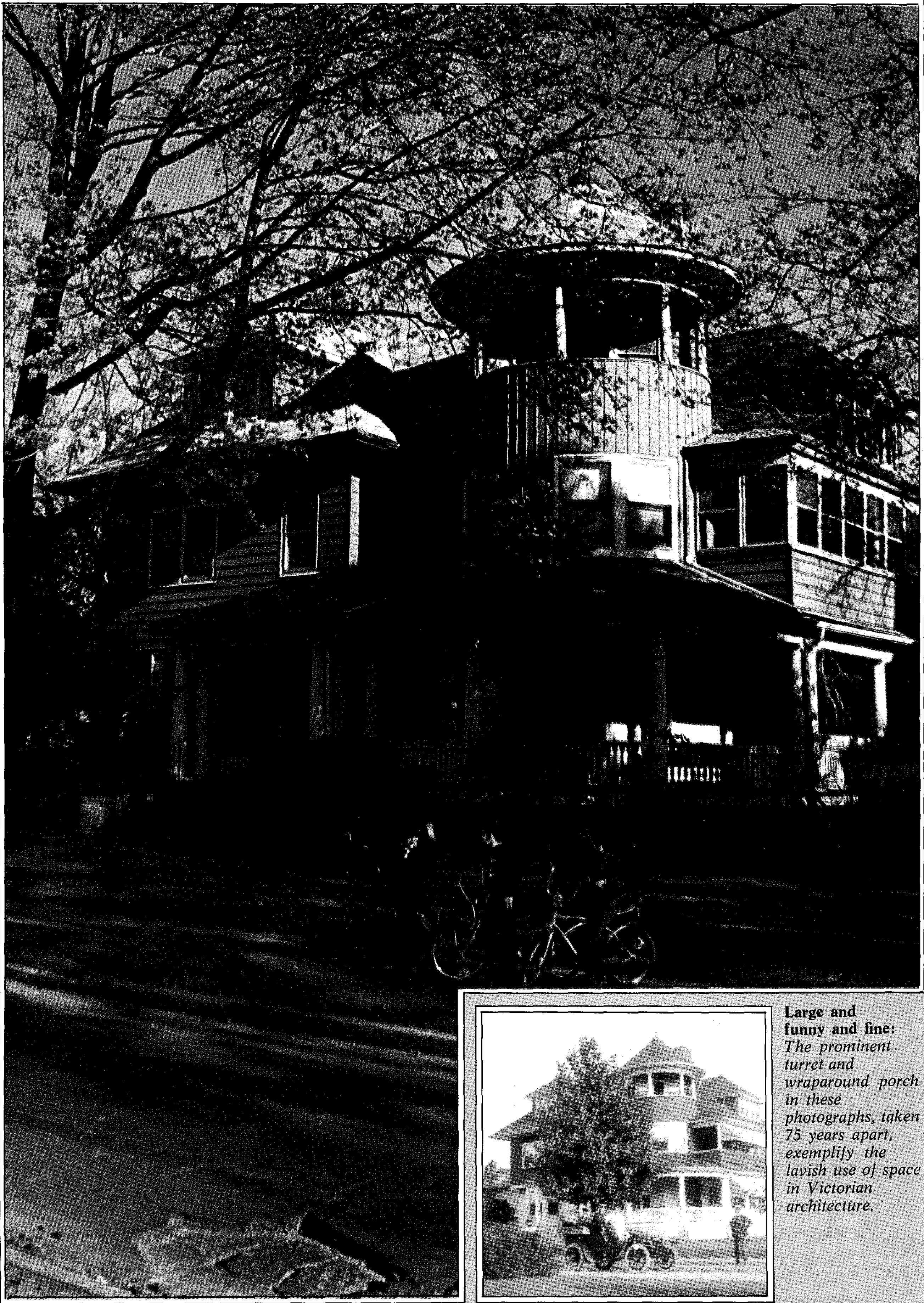
In fact, a new and cosmopolitan flavor exists all over Flatbush. Homeowners, tenants, and shopkeepers now include Russians, Albanians, West Indians, Haitians, and Orientals. A Korean congregation has recently been added to a list of churches and synagogues which already included a Chinese Christian church and an Albanian-American Islamic mosque.

Stores and restaurants appeal to a wide range of tastes. Dubin's Bakery on Church Avenue is famous for its chocolate babka and seeded ryes; the new Islands Food Bakery on Flatbush Avenue features spicy beef patties and West Indian pastry; Henry's and Karp's, also on Flatbush Avenue, are still making the ice cream they've been known for since 1894 and 1914, respectively.

Large retail stores like Macy's, Sears, and Loehmann's appear to be thriving, as are the smaller boutiques. Grillos seafood restaurant, located in Newkirk Plaza; Titus-Oaks Record Exchange, specializing in out-of-circulation records; and the antiques stores of Coney Island Avenue continue to attract people from all over the city.

One of the newest stores is Mostly Books, which opened on Cortelyou Road this winter because its owner, Flatbush resident Sandy Tishcoff, felt "the area is alive and flourishing." And there are other signs of life. The Educational Theatre Guild has been established at Brooklyn College, and the ground will be broken this spring for a new public library.

Flatbush is no longer the white, upper-middle-class enclave it once was; instead, it is an ethnically mixed, highly vocal, and vital community. Its attractions are many, and its residents and merchants have begun to organize and find creative ways to cope with its problems. The health of our cities depends on neighborhoods like this one. "If we can't make it here," Flatbush tenants seem to believe, "we can't make it anywhere." Right now, the prognosis for this venerable neighborhood is good. ■



Large and funny and fine: *The prominent turret and wraparound porch in these photographs, taken 75 years apart, exemplify the lavish use of space in Victorian architecture.*

YOU GET MORE THAN YOUR MONEY'S WORTH AT TOYOTA. ONE EXAMPLE, THE CELICA GT LIFTBACK.

More durability. Some vehicles are bolted together. Celicas are built with welded unitized body construction. You'll notice this "tightness" when you examine a Toyota, drive a Toyota and own a Toyota.

More confidence. Every day more people discover why we can say, "If you can find a better built small car than Toyota... buy it". And more and more people are buying Toyotas, finding out that Toyotas are built better than they thought possible.

More convenience. Liftbacks are convenient. The Celica GT Liftback with a split, fold-down rear seat is more convenient.

More selection. This Celica is one of 29 different Toyota models—no other import manufacturer offers more.

More—the experts agree. The 1978 Toyota Celica line is Motor Trend Magazine's Import Car of the Year.

YOU WANT MORE.

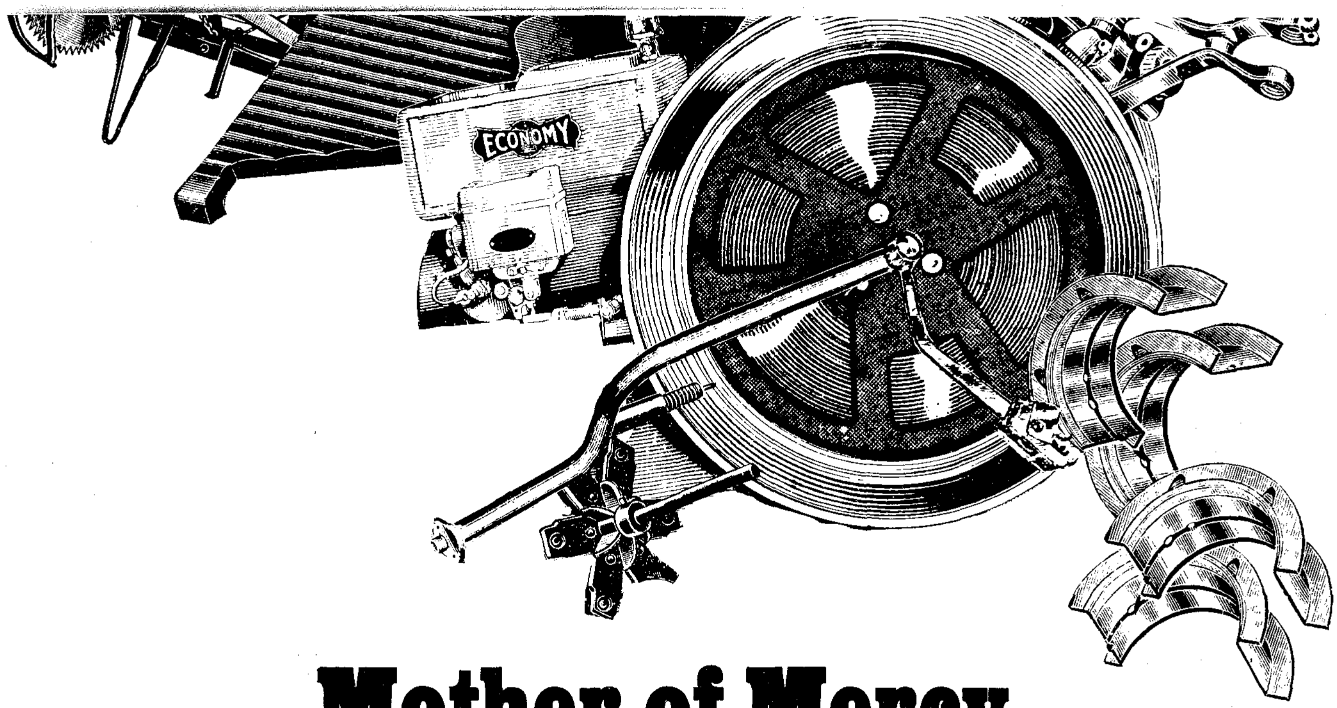
More performance. The Celica offers more GT handling than any other Toyota. The 2.2 liter overhead cam engine is coupled to a sporty 5-speed overdrive transmission. Combine this with MacPherson strut front suspension and you have a GT you can really "push."

More now. Right now. We can't tell you when, but all prices will probably go up including cars. So if you're thinking about buying a new car, think about buying a Toyota now. There will probably never be a better time. And when you buy a Toyota now, you'll find out what real satisfaction is.

YOU GOT IT.

TOYOTA

©1978 Toyota Motor Sales, U.S.A., Inc.



Mother of Mercy, Is This the End of Wall Street?

By Harvey D. Shapiro

> "...Index funds have caused fear and trembling in the financial district; one clerk can replace armies of high-priced brokers..."

Investors looking for a way to beat the Wall Street system may now have the best chance of all to do that—by bypassing it altogether. Index funds—a form of investing that is no longer the province of large corporations—are comforting their users and terrifying the high-priced money managers, who fear that they may become obsolete. For the automated index funds are bearing out in practice the theory of many recent scientific studies: Wall Street is not a game of skill, merely one of chance.

Index funds attempt to match the performance of the stock market as a whole by buying and holding shares in all the stocks that make up a major stock-market indicator, such as Standard & Poor's 500 stock index (which is more broadly based than the better-known Dow Jones industrial average). Investors forgo the chance to make a killing in the market in return for the assurance of doing precisely as well as the market—a modest goal, perhaps, but one which has eluded many major investors in recent years.

In the past few years, index funds have attracted more than $5 billion, much of it from such blue-chip investors as the pension funds of Exxon, Ford, RCA, and Eastman Kodak. The Bell System has indexed $1.5 billion, and last year Comptroller Harrison J. Goldin put $230 million of New York City's employee-retirement funds into an index fund run by Bankers Trust. Moreover, State Comptroller Arthur Levitt is said to be studying the creation of a half-billion-dollar index fund for state pension-fund assets.

While giant institutions are moving big dollars into indexing, a mutual fund called the First Index Investment Trust permits anyone with $1,500 to buy into a portfolio containing all the stocks on the S&P 500. In an era when individuals have been fleeing common stocks, this fund has attracted $63 million, and a survey shows its investors to be among the most affluent and educated of stock buyers.

The list of such investors and operators has been growing steadily in recent months, says John Sweeney, vice-president of Chase Manhattan Bank, which runs a $140-million index fund. "We keep seeing a great deal of interest and the flow of funds just keeps continuing to rise," Sweeney says.

The ride-with-the-tide strategy of index funds has caused fear and trembling throughout the financial district. Conventional investment management, after all, has always been a pleasant trade, offering comfortable wages to securities analysts and portfolio managers and generating nice fees for brokers, dealers, and purveyors of assorted investment advice. However, indexing means that an army of pinstripe-suited experts can be replaced by a single polyester-clad clerk who simply takes in the money and invests it in the stocks on the index. There's no thinking, no decision making, no trading, and no staff. Automation comes to Wall Street.

Not only does indexing raise the specter of a loss of commissions—if not complete obsolescence—it also takes away the thrill of the chase that has made Wall Street an exciting as well as a lucrative career. The market has always lured people seeking to swell their egos as well as their purses, the ones who, intently watching the ticker tapes each day, have always believed they're finding out not only how rich they are but also how smart.

But indexing rests on the belief that beating the market is in the short run largely accidental and in the long run

---

Harvey D. Shapiro has written for Institutional Investor, The New York Times Magazine, *and* The New Leader.

"...The theory behind indexing is that, in the long run, beating the market is impossible; the best you can do is achieve a draw..."

impossible. Success is explained by the same law of averages that says if you can flip a half dozen heads in a row, the next half dozen tosses will come up tails. As the Nobel Prize-winning economist Paul Samuelson has said, "The turnover of buying and selling turns out to be for the most part sound and fury, signifying nothing and burning up resources."

The theory underlying indexing grows out of elaborate mathematical analyses of stock-trading patterns done at the University of Chicago and elsewhere during the 1960s. This research indicated that stock prices follow a "random walk." That doesn't mean they move without rhyme or reason—they do respond to real events. But the movements are random in the sense that there are no recurring patterns. History doesn't repeat itself in the market, so knowing how a stock did in the past turns out to be of no value in predicting future movements.

Professor Eugene Fama, of the University of Chicago, and others explain the "random walk" phenomenon with what is known as the efficient-market hypothesis. This says that the stock market is populated by numerous competing profit-maximizing buyers and sellers, so it must be "efficient"—i.e., the prices of most securities should quickly adjust to any changes affecting their value, and prices should always reflect as much as can be known about a security's prospects. Prices will fluctuate in response to new developments, but since news—by definition—is unpredictable, there is no way to predict which turn the market will take.

Of course, if one had better access to hot tips, he'd have an edge over his competitors. But instantaneous global communications have brought an end to the days when the English Rothschilds could profit from carrier pigeons bringing advance word of events on the Continent. So the only advance intelligence these days is "insider" information from a company, and it's illegal to use that when trading stocks. Moreover, the battalions of analysts poring over every palpitation in the economy make it unlikely that an investor can acquire significantly "better" information about a stock's prospects: Anything you figure out about General Motors has probably already been figured out by others, and the stock price reflects it.

So without Divine Revelation, the efficient-market theory suggests, you're not likely to beat the market selling a little U.S. Steel this week and buying a little IBM the next. You might outperform the market in the inefficient sector—composed of the more obscure stocks followed by few investors or analysts. But this entails great risks: That little over-the-counter electronics company your dentist recommends may be the next Xerox or it may not, with the odds heavily favoring the latter.

The efficient-market theory doesn't say you shouldn't buy stocks. In fact, University of Chicago researchers found that over the long run stocks have offered an attractive return relative to other investments. But the theory says that people seeking to participate in the market are best off holding a widely diversified portfolio. And as long as that portfolio is diversified, you could do just as well picking your investments by throwing darts at the *Wall Street Journal* as by spending a lot of time analyzing and trading stocks.

While these heresies were appearing in abstruse academic journals replete with impenetrable mathematical proofs, Wall Street's credibility was being tarred in a more visible way. Over the past dozen years, the investment world has developed increasingly sophisticated measurements of investment results; all of them show professional investment managers have not done very well for their clients. Professor Michael C. Jensen, of the University of Rochester, and others discovered that mutual funds as a group had actually underperformed the market in much of the post-World War II period. Similarly, Becker Securities Corporation has done a series of studies of pension-fund investments in stocks which showed that for 1967 through 1976, for example, 95 percent of the several thousand pension-fund managers surveyed failed to outperform the S&P 500. Not only were the results of the "experts" unimpressive, they were also inconsistent. Those who beat the averages in some periods often fell behind in others—again suggesting that success was pretty much a matter of luck. Wall Street keeps saying wait till next year, but as Paul Samuelson wrote, "The only honest conclusion is to agree that a loose version of the 'efficient market' or 'random walk' hypothesis accords with the facts of life."

Wells Fargo Bank of San Francisco was the first to convert Wall Street's problem into an opportunity. Something of an also-ran among the big money managers, Wells Fargo's trust department gambled on the new investment theories emerging at the University of Chicago business school. In mid-1971, the bank invested $7 million of Samsonite's employees' pension funds in a computer-generated list of 350 stocks chosen to reproduce the movement of the New York Stock Exchange. Encouraged by what happened, Wells Fargo then sought to interest investors in an index called the Stage Coach Fund, but few were ready to climb aboard.

When it tried again in 1973, however, indexing was an idea whose time seemed to have come. By late 1975, Wells Fargo, together with the American National Bank and Trust Company of Chicago and Batterymarch Financial Management Company of Boston, had acquired some $500 million for indexing. The amount jumped to about $3-billion by the end of 1976, and at mid-1978, between $5 billion and $6 billion was indexed. At midyear, Wells managed about $1.6 billion, while Batterymarch had about $725 million.

It is no coincidence that the three indexing stalwarts are located outside New York. William Fouse, a vice-president and deputy manager of Wells Fargo Investment Advisors, insists, "There is a cult of ignorance around New York, an unholy alliance between the brokerage community and people who manage securities." He sees lower Manhattan enveloped in "a little fantasy system" which has blinded it to the truth about picking stocks.

One of those who pushed the city's investment titans to respond was Comptroller Harrison J. Goldin. Troubled by the poor investment results attained by the city's police, fire, and civil-servant pension funds managed by Citibank and U.S. Trust Company, Goldin and his office decided to put $230 million, or 20 percent of the common stocks owned by the three pension systems—among the nation's largest—into an index fund. It would have been impolitic to select a non-local manager, so the money went to Bankers Trust in early 1977. Building on that city base, Bankers is now indexing a total of $1 billion. Chase Manhattan and Irving Trust have also unveiled index funds, but one of the bankers involved admits, "Most of us are in this on a defensive basis."

The reason for this sudden response has been the broad interest in indexing shown by other pension-fund managers. With some $250 billion in as-

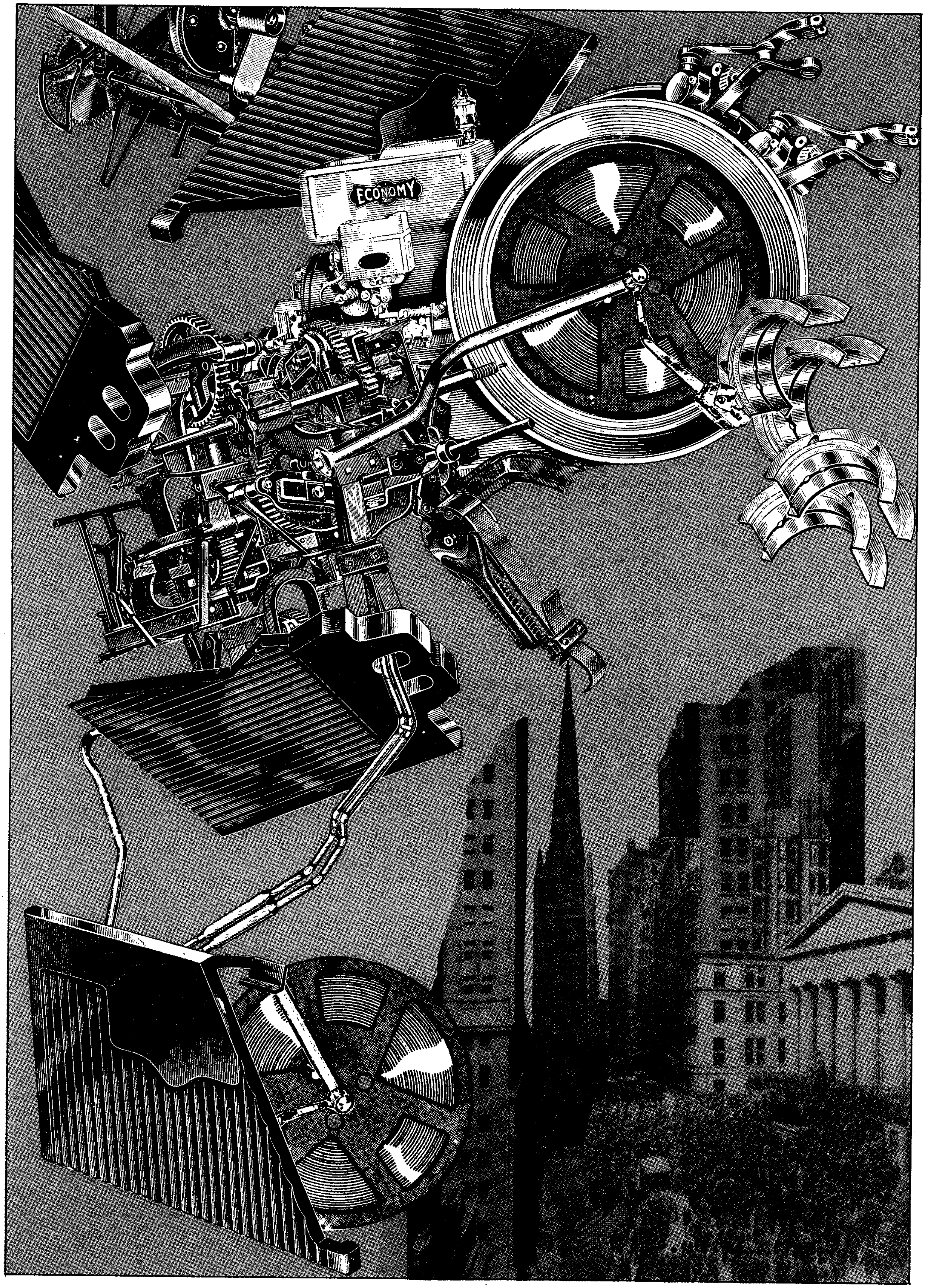


Illustration by Doris Ettlinger

"...Some major investors are fearful that their money managers are 'closet indexers,' reaping high fees for little work..."

sets, pension funds have become one of the nation's largest and fastest-growing pools of capital. "There is new money pouring in every year, so they're always looking around," says John Sweeney

The Bell System was looking particularly hard. It had some $20 billion in pension assets and a hundred investment managers. Good investment ideas were forever being canceled out as one group of managers decided the time was ripe to sell precisely what another group was buying. Over the last couple of years, New York Telephone and a dozen other Bell companies have committed a total of $1.5-billion to index funds as a relatively inexpensive way of getting the same average results they were getting anyway. And John W. English, AT&T's director of pension-fund administration, says he expects more of the $2-billion a year pouring into Bell System pension funds to be added to the indexed nest egg.

Since Ma Bell began indexing, a long list of corporate pension funds—ranging from giants like Exxon, Shell, and Gulf Oil to fairly tiny operations—have put portions of their assets into indexes. The Tennessee Valley Authority has indexed some of its pension assets, while New York and several other state pension systems are known to be discussing this alternative. But public-sector pension funds, other than those in New York City, have moved very slowly.

So have other pools of capital. The Edna McConnell Clark Foundation—she was the original Avon lady—has put an undisclosed portion of its $175-million in assets into an index fund, but few other foundations or endowments have turned to indexing so far. The reason, according to Bill Fouse of Wells Fargo Bank, is that corporate boards responsible for pension funds are attuned to evaluating investment results, while at charitable institutions, "typically there is a crusty board of directors, and they tend to be a little less with-it than corporate boards on investment matters."

Many individual investors have become more "with-it" as a result of the recent dismal track record of their investments. Since August 1976, when the Vanguard Group of Investment Companies brought out the First Index Investment Trust, it has attracted a total of $63 million from several thousand investors. The Vanguard Group, which operates twelve other mutual funds with $2 billion in assets, surveyed the shareholders of its index fund last year. It found almost half had graduate degrees, 80 percent had incomes over $20,000, and most were younger than the average mutual-fund buyer. "These are not neophytes," says Vanguard vice-president Jan M. Twardowski. "The people who buy this fund have been the route. It's a group which has tried the other methods and feels this will give better results."

Indeed, there are signs that First Index is the investment equivalent of where truck drivers eat: "People in our business who are into modern portfolio theory are investing in the fund," Twardowski says, and Paul Samuelson has purchased shares for his grandson. Investors who are not sure what they think about "random walk" are still attracted to the fund because the rake-off for operating costs is significantly lower than for other mutual funds.

For both individual and institutional investors, Fouse says, "as emotion gives way to logic, more and more has got to be managed in this way." Many people on Wall Street insist the first signs of a raging bull market would quickly stifle interest in indexing as more rampant greed was revived, and even some indexers tend to agree. But, Twardowski says, "if we have a bull market, it will create interest in common stocks and all kinds of funds will sell well." Since greed is always tempered with fear on Wall Street, aggressive investors speculating in the Digital Datawhacks may drive conservatives to seek greater exposure to stocks through an index fund.

Meanwhile, all the talk of index funds has alerted investors to "closet indexing." Several big institutions have concluded they were paying high fees to investment-management firms which, by accident or design, were shaping portfolios that resembled the S&P 500. That's a tempting strategy for an investment manager, since closet indexing guarantees investment results that won't be too different from the index against which a manager's performance is usually measured. But why pay couturier fees for an off-the-rack portfolio? Last year, for example, General Mills released Boston's prestigious Endowment Management & Research Company for what it saw as closet indexing of its assets. Endowment Management staunchly denies it engaged in this practice.

So far, however, Wall Street's efforts to stanch the indexing phenomenon on a theoretical level have been decidedly unimpressive. The indexers rest their case on elaborate theories and the Street replies with examples. The fact that the Chemical Fund or the Morgan Bank has outperformed the stock market for a number of years is impressive, but this doesn't refute the efficient-market theory any more than trotting out a Las Vegas winner undercuts the law of averages.

Unable to muster a good theoretical case, some just fulminate about the threat to Western Civilization implicit in accepting average results rather than aspiring to more. Aleksandr Solzhenitsyn would be hard put to frame a more impassioned lament about the declining moral fiber in this country than that being heard from the Street's anti-indexers. Others perceive a threat to the economy. They warn that indexing will lock up large sums in a fixed list of stocks, thus drying up the flow of funds to the infant industries that are a source of vitality and innovation in the economy. However, since major institutional investors have limited themselves to lists of stocks as brief as the celebrated "nifty 50," if anything, indexing increases the diversification of funds.

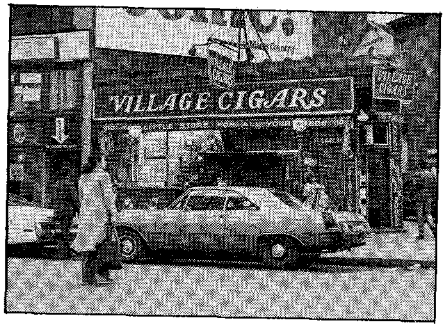
The indexers insist the hand wringing is unwarranted, not only because they still have such a small slice of the money invested in stocks, but also because they insist no one should index all his assets. "We recommend that the core of the assets be invested in an index fund, and the remainder used to take advantage of pockets of inefficiency," says Evan Schulman, a senior vice-president of Batterymarch.

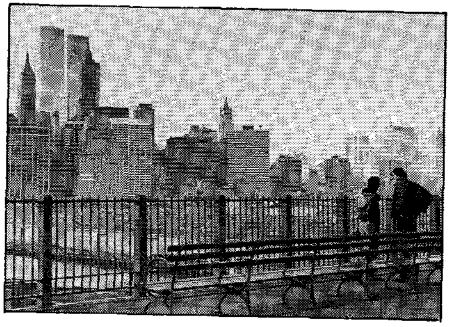
Also, the indexers insist their approach can never become dominant, because if the amount of money that is indexed becomes very large, the market would become less efficient and responsive, and then new areas of opportunity would once again open up for sharp-eyed investors.

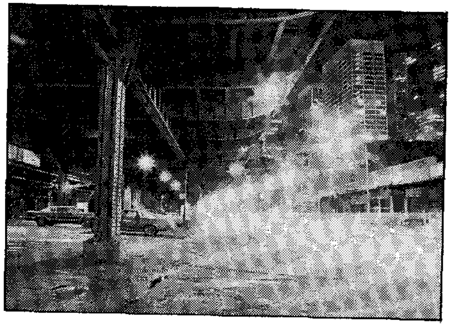
So the indexers profess not to understand what all the moaning is about, but then they probably don't buy an afternoon newspaper just to read the closing stock prices. The real threat posed by indexing is not that it will take over the game but that it will spoil it by insisting that the stock market is really a game where any number can play, and any number can win.

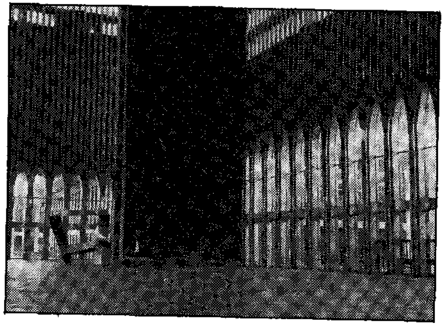
New York, New York . . .

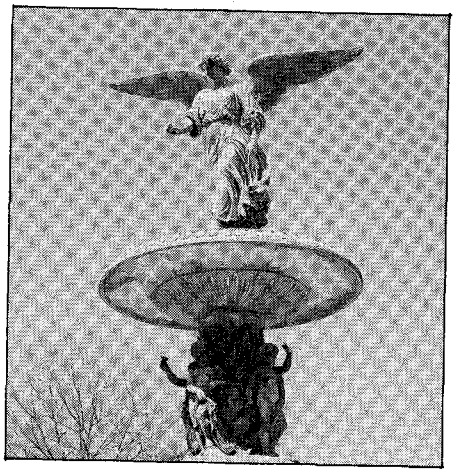
The twelve photographs on this page are of New York scenes—eleven in Manhattan, one in Brooklyn—that any large child should be able to identify with ease. Here, then, is a greater challenge: Name a movie (from the near or distant past) that included a scene shot at each of the locations. Answers—in words and pictures—overleaf.

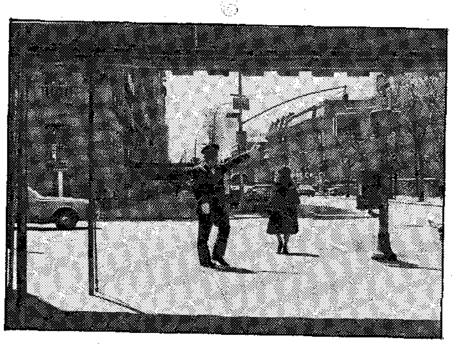


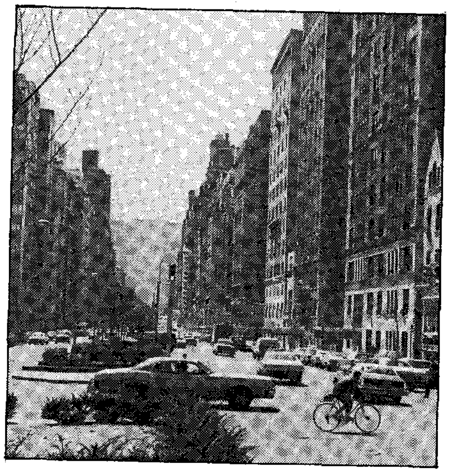


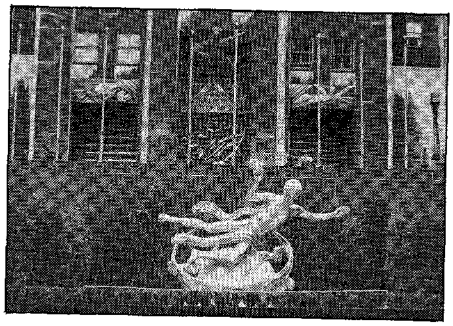


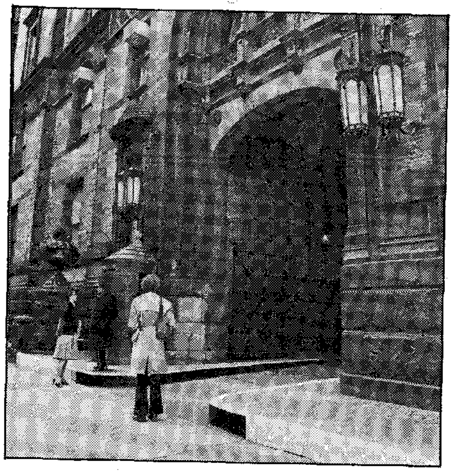


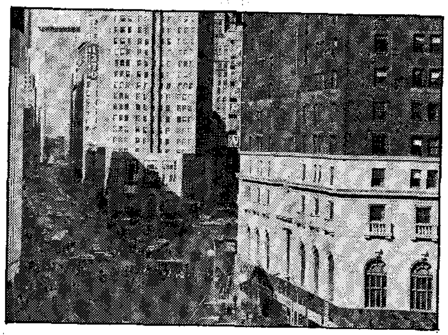


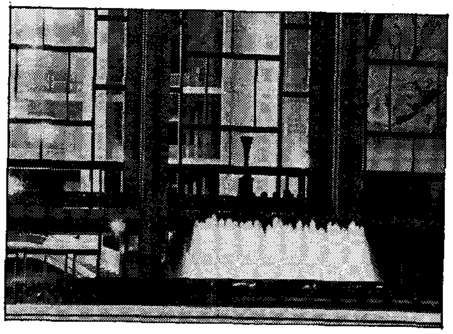


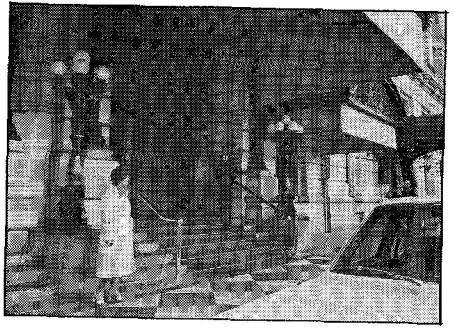












Photographed by Stephanie L. Marcus

". . . Even after the film industry headed west, part of its heart remained in New York, the world's greatest movie set . . ."

Back when Hollywood was only a piece of undeveloped real estate, the movie industry put down roots in and around New York—in studios in Fort Lee, New Jersey, and Astoria, Queens, and in improvised locations all over town. Even after the industry headed west, part of its heart remained in New York, the world's greatest movie set. (Not all New York movies are the genuine article, however. King Kong I fell from a plastic model of the Empire State Building, and Judy Garland met Robert Walker under a Biltmore clock reconstructed in Hollywood.)

Some of New York's grandest backdrops have fallen to the wrecker's ball. But, just as the movies keep long-dead actresses perpetually young and beautiful, so do they preserve landmarks of a vanished New York. The deepest sighs at a recent showing of *Applause* were not for any of the burlesque dancers but for the breathtaking shot of Penn Station. On the screen, the Savoy Plaza, the old Met Opera House, and the Central Park Casino are still around.

And New York movies paid tribute to New Yorkers as well—our socialites were the most glamorous, our gangsters the meanest, and our Brooklynites the greatest help in winning the war. Above all, we are very tough: Remember Humphrey Bogart in *Casablanca* wryly advising the ambitious Nazi who wants to march into Manhattan, "Well, General, there are some parts of New York you better not try to invade." **—Jordan Schaps**

1

Next Stop, Greenwich Village *(1976). Sarah, Larry, Bernstein, Connie, and Robert dash across Sheridan Square on their way to cheer up a despondent friend in this Paul Mazursky film of youth trying to find itself in the inhospitable 1950s.*

2

The French Connection *(1971). Heroin dealers Pierre and Alain wait for a "connection" on the promenade in Brooklyn Heights, backed up by the Manhattan skyline. The film was based on the 1962 case cracked by detectives Eddie Egan and Sonny Grosso.*

3

Marathon Man *(1976). A pajama-clad Dustin Hoffman runs for his life under the FDR Drive, past the rain-soaked Fulton Fish Market. Other location shots were Columbia University, the Brooklyn Bridge, and the 47th Street diamond district.*

4

King Kong *(1976). The star of this remake may have been the biggest thing ever to hit New York. Here the 40-foot Styrofoam-and-horsehair beast lies dead in the World Trade Center plaza. More than 30,000 New Yorkers turned up for the filming of this climactic scene.*

5

Godspell *(1973). John the Baptist sings from the plinth of the Bethesda Fountain in this musical, based on the Gospel According to St. Matthew. John-Michael Tebelak, David Greene, and Stephen Schwartz collaborated with the saint.*

6

Butterfield 8 *(1960). Gloria, the "other woman," catches sight of her lover's wife in front of an apartment house at Fifth Avenue and 86th Street. Elizabeth Taylor objected to filming the 1935 John O'Hara novel, calling it "a piece of obscenity."*

7

A Thousand Clowns *(1965). Out for a day on the town, Murray (Jason Robards Jr.) and Sandra (Barbara Harris) go to Wall Street, see a ship off, and stop on Park Avenue and 79th Street. Herb Gardner adapted the film from his hit Broadway comedy.*

8

On the Town *(1949). Frank Sinatra, Jules Munshin, and Gene Kelly as three sailors on shore leave belt out a paean of praise to "a wonderful town" ("a helluva town" in the stage original) at the foot of the Prometheus in Rockefeller Center.*

9

Rosemary's Baby *(1968). A very pregnant Rosemary says good-bye to a witch and a warlock at the main entrance to the Dakota, the grand old apartment building at Central Park West and 72nd Street, in Roman Polanski's first American film.*

10

When Worlds Collide *(1951). Herald Square gets it: A gigantic tidal wave, caused by the approach of the renegade planet Bellus, puts the kibosh on Macy's, Gimbels, and Saks 34th Street (now replaced by Korvettes) in this science-fiction film.*

11

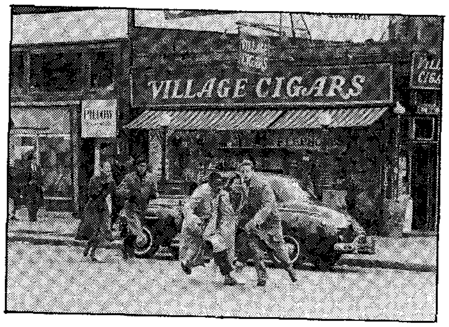
The Producers *(1967). As Lincoln Center's Revson Fountain gushes, would-be producers Gene Wilder and Zero Mostel pour out their scheme to become millionaires by staging a moneymaking flop musical,* Springtime for Hitler.

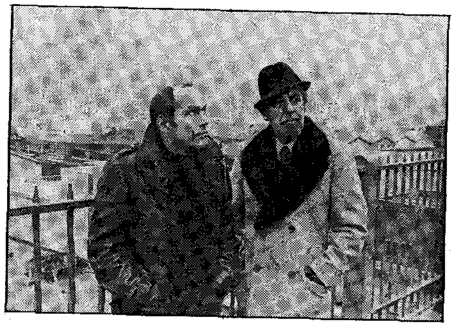
12

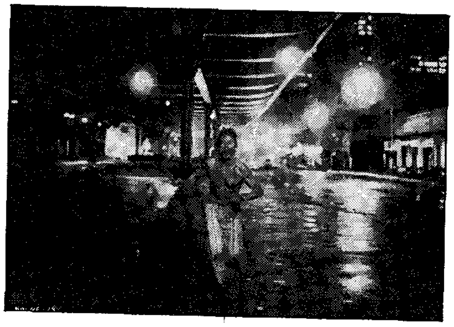
North by Northwest *(1959). A fast-moving—but still debonair—Cary Grant escapes from two assassins in this Alfred Hitchcock thriller about spies at the U.N. Here, he leaves through the Central Park South entrance of the Plaza.*

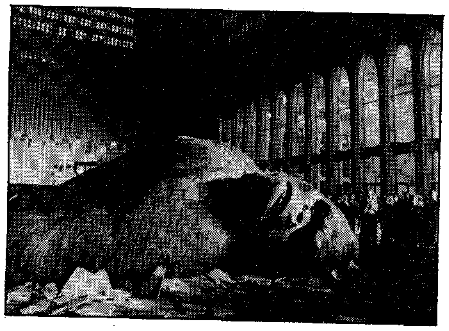
. . . It's a Cinema Town!

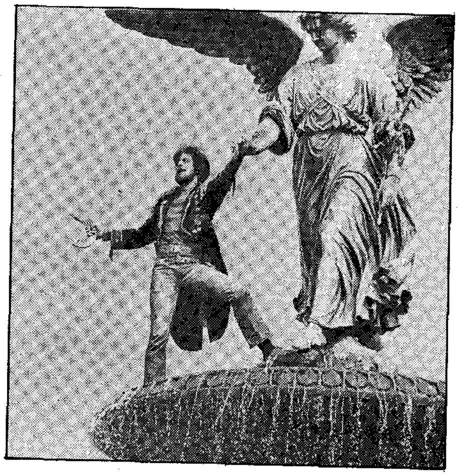
There are some things you can't duplicate in papier-mâché. Twelve of them are shown below, as they appeared by the light of the silvery screen.

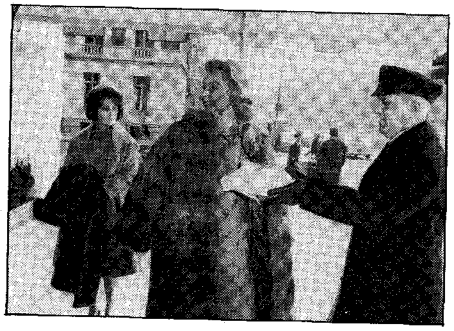


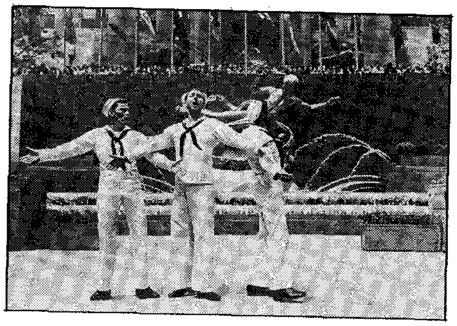


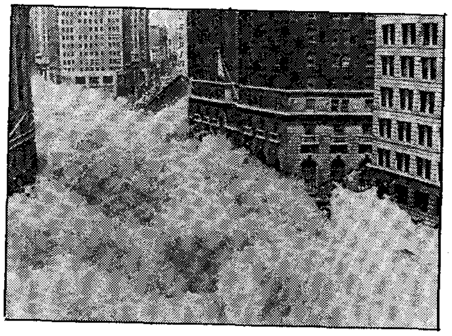












Photos: Cinemabilia, Cinematheque, Memory Shop, Inc.

Embry of HUD: Cities Are Forever

By Garry Wills

"...His inner-cities development got the biggest new funding of any domestic program in Carter's first year—$4 billion..."

Baltimore is a town known for its tough old political alliances. Thus, it seemed unlikely that Robert Embry, slight and bookish, would make much of a mark there when he came back from Harvard Law School in 1964. But he joined a law firm with another scholarly lawyer of rather singsong and monotonous style, Paul Sarbanes. In 1966, Sarbanes organized a volunteer door-to-door challenge to the old politics, and it took him to Maryland's House of Delegates.

The very next year, in a City Council race, young Embry used the Sarbanes methods to break the "unbreakable" hold of the Curran machine on Baltimore's Third District. This so impressed the dynastic mayor, Tommy D'Alesandro III, that in an effort to "contain" this new threat he created a dangerous post for Embry—commissioner of housing and community development. Embry was asked, in 1968, to develop a city that was burning. He succeeded so well that, eight years later, Jimmy Carter wanted to make the 39-year-old Embry secretary of the Department of Housing and Urban Development.

But HUD, under fire since its birth, needed a shield, and Carter needed a black and a woman in his Cabinet. Patricia Harris is a black woman with national-party and banking ties—a twofer, maybe a threefer or fourfer—and she became secretary. Embry went to HUD, too, but as *assistant* secretary in charge of community development.

As usual, he made a dubious gift a blessing. His development program to involve business in the inner cities got the biggest new funding of any domestic program in Carter's first year—$4 billion. At a Cabinet meeting, Carter called it the most successful program in his administration. Moreover, Embry worked well with Mrs. Harris, and when the staffwork for an urban policy broke down last year, she put Embry in charge of that bitterly embattled project—another dubious gift. Vernon Jordan had lit fires under the White House, which in turn lit fires under HUD. In a flurry of leaks and counterleaks, a tug of agencies and clash of temperaments, the urban policy finally appeared in March—too little too late in many people's eyes, but the nation's first coordinated plan for the cities.

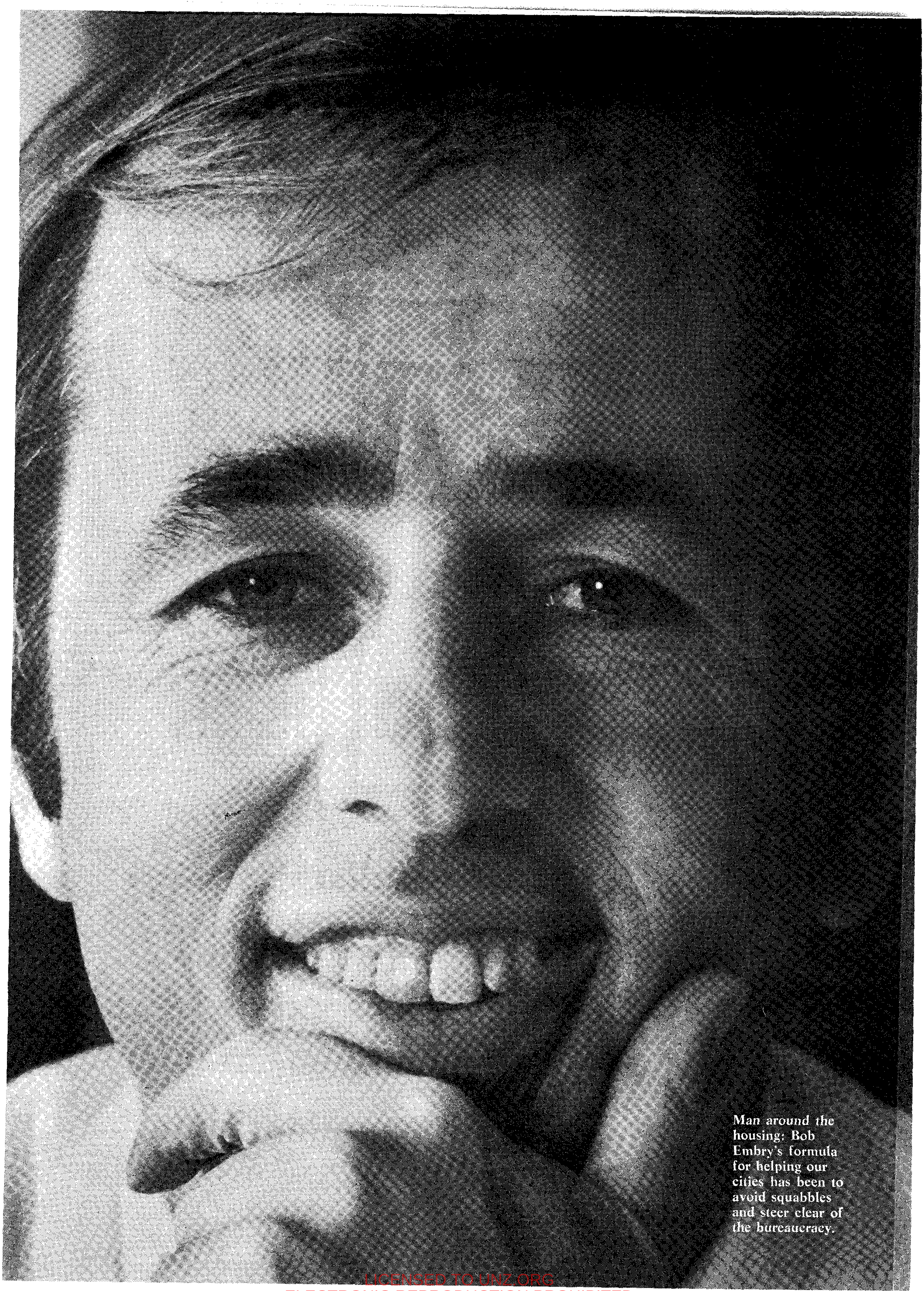
The odd thing is that Embry, in the very middle of the heated last conflicts over the plan, emerged typically serene, no enemies made, his reputation enhanced. With his droopy lids, he hardly seems a bureaucratic infighter; he glides through battles, barely seeming to notice them, and turns up on the other side with all his pockets stuffed.

That had also been the story of his success in Baltimore. In an acrimonious period (which so disheartened old pro D'Alesandro that he retired from politics), Embry worked with equanimity, taking each blow to the city as an opportunity. By the time he showed candidate Jimmy Carter around Baltimore in 1976—the shiny inner harbor and refurbished row houses—Embry's program had become a model for other cities to study and adapt. Working with the new mayor, Donald Schaefer, Embry turned downtown Baltimore into a continuous festival that would delight Jane Jacobs. He worked well with business and the new HUD department. Carter first called him to Atlanta to get a consumer's view of the HUD product. "He was disturbed about HUD," Embry remembers. "He did not grow up in a city himself." (Carter's dim view of HUD was signaled when he added to a memo from HEW Secretary Joseph Califano about HUD's four-year birth pangs, "Perhaps that was too

---

Garry Wills, whose latest book is Inventing America, Jefferson's Declaration of Independence, *is a resident of Baltimore.*

Photograph by Diana Walker/I am a Camera



Man around the housing: Bob Embry's formula for helping our cities has been to avoid squabbles and steer clear of the bureaucracy.

"...He helped pioneer urban homesteading, with its appeal to myths of the frontier..."

quick.") One job of HUD's is to keep Carter interested in the cities and convinced that something can be done about them.

So far, Embry has steered as easily and well in the Washington bureaucracy as he did in Baltimore. Yet his skills are hard to isolate or define. I asked one Baltimore associate how he got things done, and he replied: "He has a clock in his head. You can sense it ticking as things fall into place. He was the only city-agency head who rarely missed a City Council meeting—and if you've sat through even one of those you know how heroic that is. But he could never be surprised by later reports of what came up there. He never let any misunderstanding go unanswered. He had always touched bases ahead of time. Current squabbles over the inner harbor's use would never have reached this stage if Bob were still here. He met objections before they arrived."

Though called moralistic and "square" by his friends, Embry never preaches. He appeals to people's interests and sense of adventure. He helped pioneer the urban-homesteading program, with its appeal to America's myths of independence and the frontier. He is very sensitive to the language in which people express their concerns. No public-housing project he advanced in Baltimore was talked of as "public housing," that scare term. It was always a "design breakthrough" of some sort, a "first" for Baltimore, a community boast. He didn't scold businessmen. He talked profits with them. In 1968, at age 31, he was voted the Junior Chamber of Commerce Young Man of the Year in Baltimore. In 1969, he was the Maryland Young Man of the Year.

Embry has come to Washington at a time when liberals are showing a new willingness to give business tax breaks, incentives, and "action grants" to revitalize the cities. In a tight market, the "no growth" view ceases to be an ecological ideal and threatens a triage of the poor. Neo-conservatives like Pat Moynihan are the ones who say, now, that "all poor people need is money" (i.e., a direct welfare dole).

Embry's approach involves local business and political forces from the outset. They invent schemes to lure action grants, and they put up matching funds and run the programs. The success of this approach depends less on escalating the overall sums than on shrewdly targeting money—directing it to points of maximum leverage. Embry has used his discretionary action grants to accomplish this so far. The White House domestic council objects to such targeting as being unlikely to get through Congress (the goodies must be spread around to congressmen's constituents in all parts of the country).

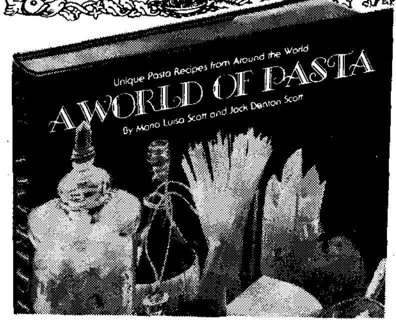
Despite political cover language of "equity" and "help for all," the plan as announced allows a good deal of targeting. Indeed, it has been criticized for its "tilt," against suburbs and the Sunbelt, back toward the oldest and most needy cities. That is a dangerous charge to bring against a president who is himself from the South. But Embry dismisses it this way:

"There are poor cities in the Sunbelt—New Orleans, Savannah, El Paso. The urban plan will help them. It will help others by preventing them from becoming distressed. After all, the water table in the Southwest and the energy problem's effect on scattered cities has made the new fear of the Sunbelt too much growth." Why turn success into distress? By the time he finishes, one could almost pity poor Dallas. "Many things favor work on the old cities now. The demographic reduction of teenagers lowers the crime rate and eases the job problem. The conservation ethic makes people want to reclaim historic areas. Ethnic sensibility revitalizes the neighborhoods. People want to live in the city; it is the fashionable thing, as suburbs were in the fifties." Embry lives in an area of row houses being restored in central Baltimore. It is roomy enough for his wife's huge metal sculptures.

Where others see houses half fallen apart, Embry—who believes "people can reclaim resources that have been lying idle and nonproductive"—sees them half built up and says it is only common sense to go where part of your work is done for you. It would have a Pollyanna ring but for Embry's successful use of this approach in Baltimore. Besides, there is a touch of Machiavelli as well. A Southerner can hear him talk of the Sunbelt and think, "Why turn our town into New York by making it a welfare haven?" Embry knows that America only bails out its successes, refusing to reward failure. So, by slight turns of his analysis in the light, he makes derelict cities beckon with opportunity.

It was in their boom times that the cities were underwritten by America. In the era of port-city expansion (say,

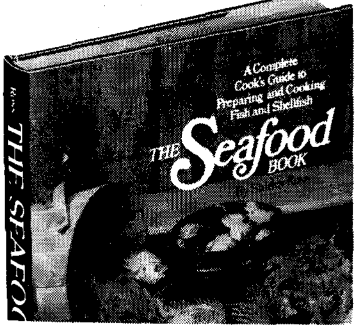
Specialties of the House!


Unique Pasta Recipes from Around the World
A WORLD OF PASTA
By Maria Luisa Scott and Jack Denton Scott

A WORLD OF PASTA
Unique Pasta Recipes from Around the World
by Maria Luisa Scott and Jack Denton Scott

"A very useful book that covers its subject...with authority and infectious enthusiasm." —Jay Jacobs, Restaurant Reviewer, *Gourmet Magazine*

"Exciting...The Scotts have come up with 200 of the finest, all-ingredients available recipes from around the world and solid background information on pasta that will be of interest and use to almost everyone." —*The Denver Post*
$12.95


A Complete Cook's Guide to Preparing and Cooking Fish and Shellfish
THE Seafood BOOK
THE SEAFOOD

THE SEAFOOD BOOK
A Complete Cook's Guide to Preparing and Cooking Fish and Shellfish
by Shirley Ross

"Shirley Ross is obviously on her home ground...a good reference source...a good buy." —*Chicago Sun-Times*

"The extensive background information and complete preparation methods make this an excellent basic cookbook." —*Bookviews*

Imaginative recipes from Abalone to Whitefish.
Illustrations by Beth Cannon
$12.95

McGRAW-HILL BOOK COMPANY

Lunch • Dinner • Sunday Brunch
McFeely's
VICTORIAN SALOON
565 W. 23rd St. corner of 11th Ave
(212) 929-4432

DINING
AND
DANCING
Dinner 7PM-3AM
Hippopotamus Restaurant
405 East 62nd Street
Reservations: 486-1566
No cover—$12 minimum
Discotheque 10PM-4AM
7 Nights a week

Farnie's
2nd Ave.
Steak Parlour

We give you the Shirt off our back!
The only restaurant in N.Y. that serves 10.95 steaks (N.Y. Cut Sirloin or Filet Mignon) for just
$5.95
It's worth the ten minute wait.
LOBSTER, CHOPS, RIBS, CHICKEN & VEAL ENTREES
3.50 – 5.95
Farnie's 2nd Ave. Steak Parlour
18th St. & 2nd Ave., N.Y.C.
Open 7 Days
Tel: 228-9280 Major Credit Cards

Chef of the Year Award
Le Perigord Park
Le Perigord
Park at 63rd. St., N.Y.C.
(212) 752-0050
OPEN 5P.M. FOR PRE THEATER DINNER
405 E. 52nd. St., N.Y.C.
(212) PL5-6244
PRIVATE PARTY FACILITIES

Oliver's
is conducive
Conducive for lunch, cocktails and for dinner.
141 E. 57th ST., N.Y.C. 753-9180

1750 to 1850), even the tiny federal apparatus helped the shore economy, by guarding water arteries, by placement of tariff and customs and naturalization services. The era of railway towns (1850–1950) was largely created by the government's land grants, its mail and military contracts. Then, following 1950, the federal government made possible the airport city with its highways and dispersed service areas (thus crippling the old railway city along with the railways). Government force-fed the Sunbelt with space-industry and military sites. One way of reading the future is to say that the old concentrated cities, hugging shores or knotted at rail terminals, are history's victims, their agony not to be prolonged. Go with the new urban "frontier" of air communication, highway transportation, and scattered service-living areas.

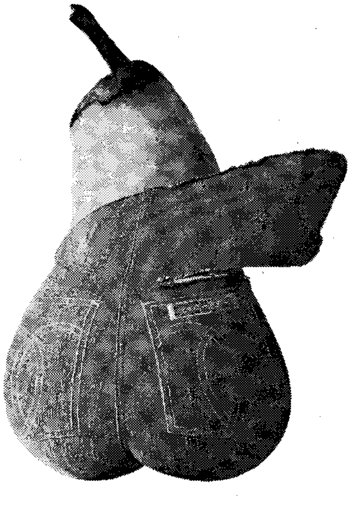
Embry, with his disconcerting air of reasonableness, nods along and along. He tents his fingers and lifts his large eyebrows, as if puzzled by some new toy of thought, then suggests the outrageous as the obvious: What if the oldest cities are the newest frontier? Why, after all, *dispense* services in what is becoming a service economy? Why look for more space when space is the problem? Cities are energy savers, not wasters. Where is the real action, beyond exurbs or in neighborhoods?

Embry thinks the most important single item in the urban plan is the provision that all legislative proposals now carry an urban-impact analysis (like the environmental analysis that has already been adopted). Most of what the federal government did for and to cities in the past was indirect, the by-product of other concerns. A first step toward help for the cities would involve suspension of some projects that indirectly harm them.

The unthreatening (even dull) style of Embry resembles that of his old friend and law partner, Sarbanes, who preceded him to Washington as he had led the way into Maryland politics. Sarbanes also commutes from Baltimore, and a friend says, "That is Paul's strength. Washington has no way to get at him. Can you imagine Tongsun Park throwing a party for Paul Sarbanes?" In the same way, Embry, back on Calvert Street every night, escapes much of the battle of leaks and boasts and protectiveness in the bureaucracy.

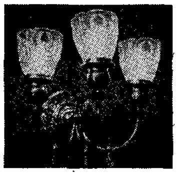
The dubious favor Mrs. Harris did Embry in letting him guide the final stages of the urban plan may come to resemble the odd favor D'Alesandro did for Embry, who has a disconcerting way of turning trouble into opportunity. In dealing with the cities, he will certainly not lack for troubles. ■

The difference is feeling good all over.



100% COTTON MAC KEEN JEANS FRANCE
THE FRENCH JEAN STORE
227 E. 60th St., NYC/212-486-9888
Mon.-Fri. 11-7:00, Sat. 11-6:00

A new time and place for your group's next party.
1879.

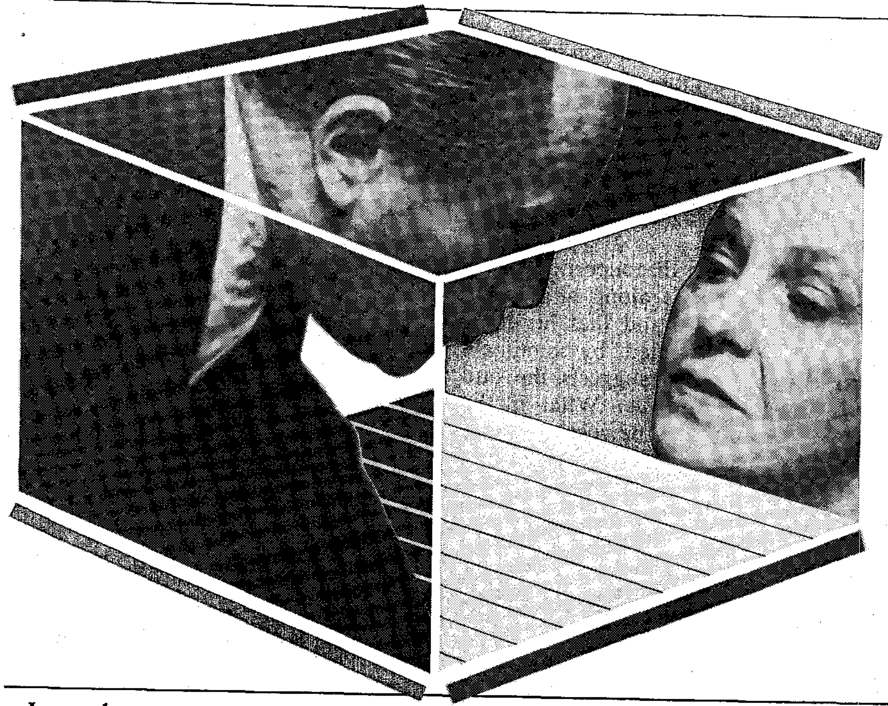


Don't settle for the ordinary when planning your organization or family group affair. Let us help you plan a memorable time in our Landmark gaslit dining room. Or in our new private dining rooms on our parlor floor, decorated in the elegant Georgian style. All offer American cuisine cited by authorities the world over as "best". Call today and reserve the Gay Nineties era for your group.
Brooklyn's Landmark Seafood and Steak House
372-374 Fulton Street. Phone (212) 875-5181.
Minutes away from the Brooklyn Bridge near Boro Hall. Major credit cards. Ample parking.
Gage & Tollner est. 1879
The very famous restaurant in Brooklyn.

Movies / David Denby

KVETCHES AND WHISPERS

"...In *Interiors*, Woody Allen nearly out-Bergmans Bergman in his unrelenting fix on frustration, self-hatred, and dread..."



I can best state my admiration for Woody Allen's talent and courage by saying that his new movie, **Interiors,** an austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family, is a failure at a very high level—the same level at which an ambitious movie like Robert Altman's 3 *Women* fails. Woody Allen doesn't appear in the movie, and, as a point of honor, he hasn't written a single joke. We shouldn't be too surprised by this. Woody's been teasing death and despair for years, and he's often maintained that his comedies are inferior as art to the work of such darkly pessimistic directors as Ingmar Bergman. We now have to believe his sincerity, even if we doubt his common sense.

In *Interiors* he goes all the way with his death obsession, and he nearly out-Bergmans Bergman in his unrelenting fix on scenes of frustration, self-hatred, and dread. Shot almost entirely indoors, in gray, off-white, and beige colors—the shades of spiritual dryness and insufficiency—*Interiors* is an example of fancy-bleak, art-house filmmaking, precious, intense, and frequently a bit absurd. Since it's very well acted and builds to a frightening climax, many people will be wiped out by it; my own feeling is that it's a noble folly.

Interiors is Woody Allen's movie about the goyim—the cinematic equivalent of Philip Roth's fascinating but unsuccessful voyage among the uncircumcised, *When She Was Good.* For Woody Allen, as for Roth, the suffering of Jews is messy and funny, a product of their tangled history, but the suffering of Gentiles is grandly tragic, an example of the human condition. Set in immaculately decorated apartments and homes in New York, Southampton, and Connecticut, the movie is about a large family's agonized relations with the family matriarch, Eve (Geraldine Page), a kind of earth mother in reverse—she draws life and energy out of her husband and children, leaving them half paralyzed with guilt.

An accomplished and beautiful woman, Eve dominates her family with hysterical good taste, imposing her style on everyone's home, so that none of her offspring can escape her. Since her imperiousness is accompanied by unending self-pity and a readiness to find betrayal in the slightest holding back of affection, her children can neither live up to her standards nor simply offer their love without losing their self-respect. When this piteous Queen Lear is finally abandoned by her husband (E. G. Marshall), she falls apart, drifting toward madness and death, and everyone's feelings of abhorrence and love for her come to a head.

A portrait of the family as hell, *Interiors* is terribly knowing about the exposed nerve ends and guilty competitiveness of bright, high-strung New York children. There are three daughters, a Bergmanesque triad of unhappy sisters, each representing a different aspect of the struggle for dominance. Renata (Diane Keaton, looking ravaged) is the artist, a successful poet plagued by fantasies of death and by metaphysical despair. Unintentionally she oppresses her younger sister Joey (Marybeth Hurt), probably because Joey is their father's favorite.

Poor Joey also wants to be an artist, but she has no particular talent, no way of expressing herself. Remorselessly self-hating, she has become an avenging truth teller, puncturing everyone's illusions. Finally, there's the shallow, ripely sensual Flyn (Kristin Griffith), a young beauty making her way as an actress in TV movies. Each of the sisters wants as much love as she can get and also feels disgusted with herself for being so childishly greedy. Typically, they begin their sentences with, "I feel so guilty. . . ." Despite the glib kvetching—a Woody Allen reflex—there's genuine pain here, and a sense of the inevitability of suffering in the unwanted triumph of the talented and beautiful sisters over the untalented and plain one.

The men are less interesting and well developed. Both E. G. Marshall, as the honest and stern Wasp daddy, and Sam Waterston, as Joey's political-activist boyfriend, seem barely to exist as characters (perhaps also because they don't suffer), while Richard Jordan's burnt-out novelist, who is married to Keaton's poet, exists only as a set of florid literary clichés about vindictiveness in alcoholic writers. As you may have guessed, the movie is both schematic and overcrowded, with more conflicting relationships and messy emotions than even the greatest director could handle.

Although he often gives us shorthand rather than the novelistic fullness that his scheme requires, Woody Allen pushes for the maximum intensity out of his actresses. I had trouble accepting Diane Keaton's stiff-backed irritability as a poet's despair, but Geraldine Page, on the other hand, is a revelation. So mannered and tricky years ago in her much praised movie performances in *Summer and Smoke* and *Sweet Bird of Youth*, she's a plainer actress now; as the psychotic Eve she unnerves us just by letting her face crumple and her unmoored voice drift off into a high, querulous whine. Heavy and jowly, swathed in flowing gray robes, she is the Manhattan matron *in extremis*, both pitiful and terrifying. Matching her in intensity in the thankless role of Joey, Marybeth Hurt clenches her teeth and sets her jaw tight, her face hardened against the rejection Joey expects. Since her expression is nearly immobile, the performance moves us strictly through vocal nuance.

Interiors is mesmerizing, even though the gloominess never lets up. Woody Allen's ambitions have been nurtured by much morose attendance at Bergman revivals, and we recognize the mood and elements of the style. He never shows his characters at work or in ordinary social settings, turning them into butterflies under glass. As they squabble, lacerate themselves, suffer premonitions of death and nothingness, Allen poses them, two or three at a time, against blank off-white walls, or at windows, staring mournfully out at bare branches or gray winter seas.

They might as well be living on Bergman's isolated island, but there's this difference: Bergman keeps the erotic tensions alive under the surface and fills the screen with emotionally charged close-ups. Woody Allen stands back farther from his characters and lets them talk; he really cares about verbal behavior more than anything else (too many years of analysis?). With the aid of master cinematographer Gordon Willis (the *Godfather* movies, *Annie Hall*), he's produced a series of elegant, painterly frames, but the shots are too static and talk-laden to flow together in that musical way that carries us through Bergman's most absurdly tormented moods.

And too much of the dialogue sounds like the self-conscious, overly sensitized nattering of communicants at a group-therapy session. "I can't shake the real implication of dying," says Diane Keaton, and later her husband gets drunk and says, "I fear my own anger." The

The French Quarter's best taste isn't a mousse.

It's the almost-forgotten taste of French America that lives on at the Royal Sonesta. Quiet privacy, right in the heart of the French Quarter. And Creole and gourmet food at wonderful restaurants. When can you savor this rare taste? The minute you enter.

ROYAL SONESTA HOTEL
300 Bourbon Street, New Orleans, Louisiana 70140, (504) 586-0300

5 days/4 nights $164.*
ITN-RSHRH4
per person, double occupancy

Includes: Accommodations, breakfast at Brennan's, a lunch, cocktail, sightseeing tour, taxes and gratuities.
*Now through December 28, 1978.
For reservations see your travel agent or call toll free 800-225-1372. In Massachusetts 800-842-1202.
Sonesta Hotels in Amsterdam, Bermuda, Boston (Cambridge), Hartford, Key Biscayne-Florida, New Orleans.

the right sofa-bed ...at the right price has made Carlyle the leading manufacturer and retailer in the New York, New Jersey area for years. At Carlyle you can really *select* a sofa-bed. Choose your style, fabric, size, and in most instances your delivery date. For those who are super conscious about cost, Carlyle has a huge selection of ready-to-deliver pieces priced to win a warm place near your hearth. Shop us. You'll be glad you did.
Master Charge and Visa accepted
Our Manhattan Showroom Open Sun. 12 to 5

Carlyle custom convertibles ltd.
MANHATTAN: 1056 Third Ave. near 62nd St. (212) 838-1525. Open Mon. & Thurs. 10 to 9. Open Tues., Wed., Fri., Sat. 10 to 6. Open Sun. 12 to 5. PARAMUS, N.J.: Route 17S between Midland Ave. and Century Rd. opposite Shoetown. (201) 967-0202. Open Mon. Thru Fri. 10 to 9. Open Sat. 10 to 6.

"The Roast Duck is excellent" ...CRAIG CLAIBORNE N.Y. Times
the duck joint
1382 FIRST AVE. (BET. 73 & 74) 861-1102
HOME OF THE CRISPIEST DUCK, LUSCIOUS GOOSE and BAR MAGNIFIQUE. OPEN 7 DAYS.

New York's No. 1 Seafood Specialists
If you don't think the Seafood you'll get here is The Best - You're my guest! Tom Manessis
THE FRESHEST FISH IN TOWN PREPARED BY REAL CHEFS!
FREE DINNER PARKING
GARAGE NEXT DOOR
Delegate
211 EAST 43rd STREET • 687-0980
East of 3rd Ave. • Monday thru Friday
GREAT STEAKS

bizarre overexplicitness, so funny in *Love and Death,* where it spoofed high-flown literary soul talk, is here a sign of Woody Allen's inexperience as a dramatist. Character developments are announced rather than revealed, and after the fourth or fifth person tells us he's sterile and played out, there's hardly much surprise. Almost everyone seems trapped in Woody's funk. Steeped in Dostoevski, Chekhov, and Kafka, he apparently associates seriousness exclusively with anguish and dread. He's too depressed (or perhaps too naïve) to realize that his obsession with death, when reduced to a generalized mood, can be as much a convention as, say, the mood of optimism in old Hollywood pictures. For him, mortality is the only truth that matters (as it was for many of us—at seventeen).

But just at the moment in the movie when I was beginning to doubt his sanity, Allen introduces a character that pulls the whole thing together. Returning from vacation, the father brings a new woman home—Pearl (Maureen Stapleton), from Miami, a fun-loving lady who is as simple and emotionally generous as the others are convoluted and withdrawn. (Maureen Stapleton makes a brilliant entrance here in a scarlet dress—the only vivid color in the movie.) Having buried two husbands, Pearl knows too much of death to waste an instant thinking about it. Appalled by her vulgar good cheer, the daughters and their men circle around her warily as she takes the place of the insane but still living Eve.

From there the movie sweeps on to its inevitable conclusion in which Eve, receiving the news of Pearl's arrival as a death sentence, casts herself into the gray, rolling sea outside the house. At the climax, there's a heart-stopping series of flashes from the tormented woman in the water to the others sleeping peacefully in their beds. Despite all my complaining, I think this is a tragic moment of which Woody Allen can rightfully be proud. As peace alternates with annihilation, the emotional significance of what he's been struggling to say finally overwhelms us.

Interiors is about the tragedies that are no one's fault—not just death, but the undesired victories of the life-loving over the embittered and insane, the talented over the merely intelligent and self-aware. Of course, Woody thinks that the sane and talented are losers, too, but that's his problem and we don't necessarily agree with him. Yet at this moment, when a nice woman innocently drives a suffering woman into the sea, his despair transcends mere attitude and he becomes a film poet of gratifying power. ■

All you need for the perfect vacation is the perfect place.

We've got it!

Mexico has so many perfect places. Our cities are alive with color and music, rich with museums and historical sites. Our pre-Columbian ruins are breathtaking. Noble. And our resorts . . . well, imagine a tropical paradise. Then make the sand even whiter, the water bluer, the flowers more fragrant . . . and you've got the idea. Mexico has something to delight everyone. Magnificent cuisine from the world over. Crafts that are sensitive, honest, expressive. And everywhere you go, that beautiful feeling of friendship. Mexico is one of the great travel values. It's more than you ask for. More than you pay for!

MEXICO

THE Amigo COUNTRY.

Secretaria de Turismo • Consejo Nacional de Turismo

See your ASTA Travel Agent
or mail coupon to

ASTA
American Society of Travel Agents

NY 8

MEXICO:
THE AMIGO COUNTRY.
MEXICAN GOVERNMENT TOURIST OFFICE
405 Park Avenue – Suite 1002
New York, N.Y. 10022

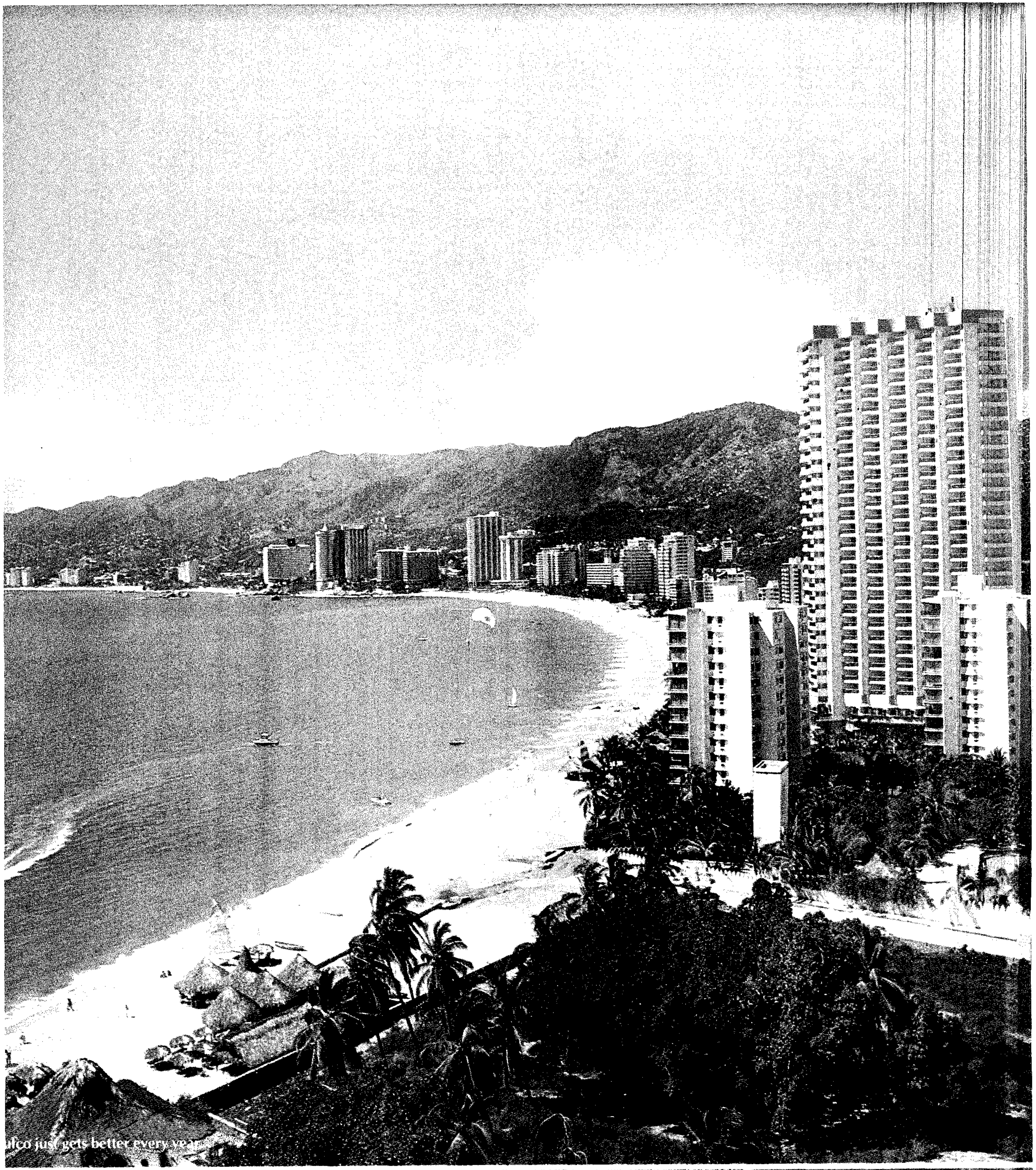
Tell me more. Please send me your "Wonderful Mexico" brochure.

Name ____________________

Address ____________________

City ____________________

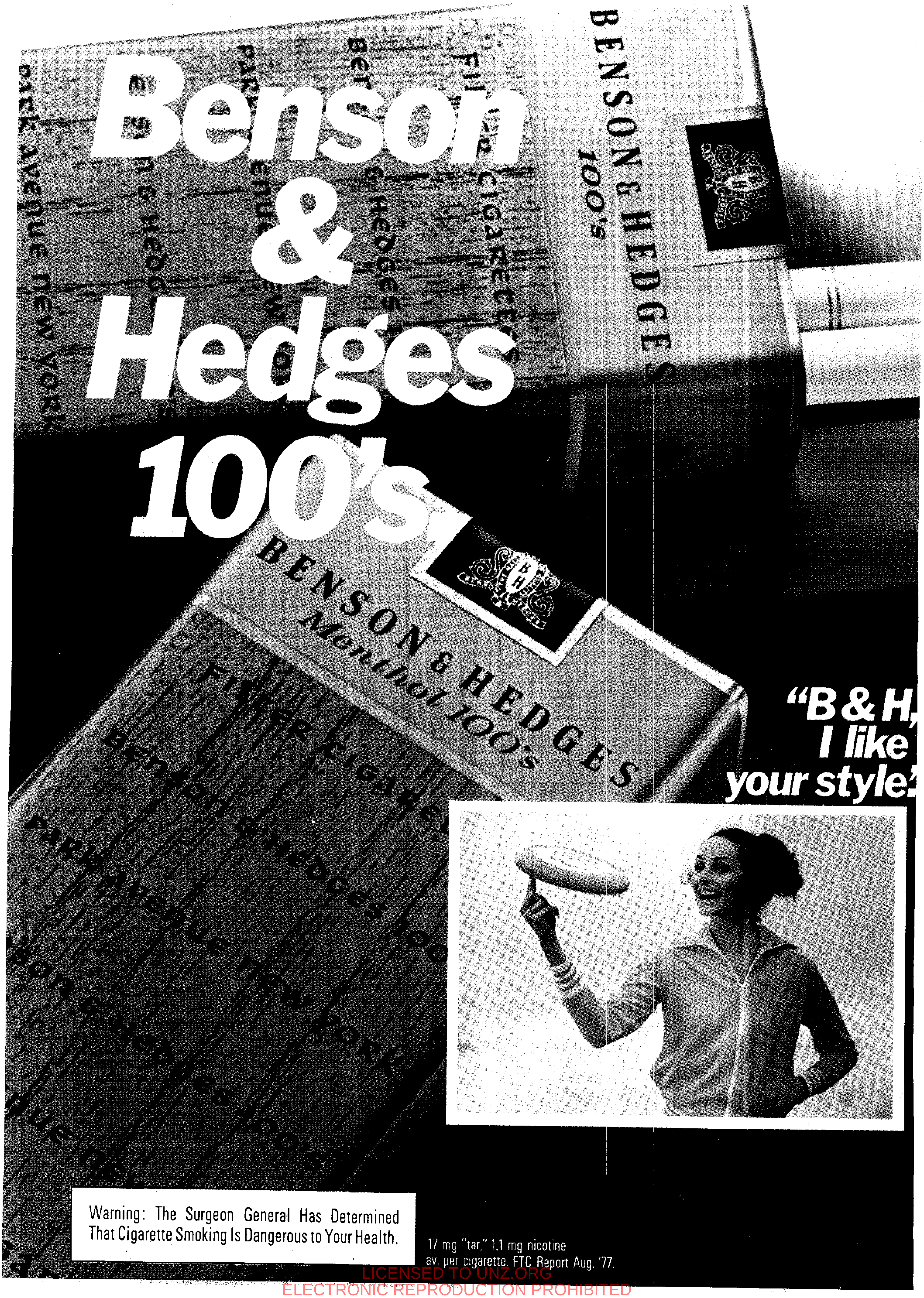
State ____________ Zip ________
(Please print)


ulco just gets better every year.

a/Zihuatanejo

Guadalajara

Mexico City


Benson & Hedges 100's
BENSON & HEDGES 100's
BENSON & HEDGES Menthol 100's
FILTER CIGARETTES
Benson & Hedges 100's
PARK AVENUE NEW YORK
"B & H, I like your style."

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg "tar," 1.1 mg nicotine
av. per cigarette, FTC Report Aug. '77.

Restaurants / Seymour Britchky

GARDEN VARIETY: EATING OUT OF DOORS

"...The best food to be had by the light of moonbeams is at Barbetta, its dining garden a spiffy glade in a sylvan setting..."

Air-conditioner precipitation, rain showers, meteor showers, gnats and mosquitoes, brash city noises and 30 centigrade degrees—nothing, it appears, can undo the charm of open-air eating. When weather permits, restaurants with outdoor tables get far more calls for those than for the ones inside. A view of the sky, however, is no guarantee of heavenly food. Here are a handful of restaurants that offer something more than merely dining *en plein air*.

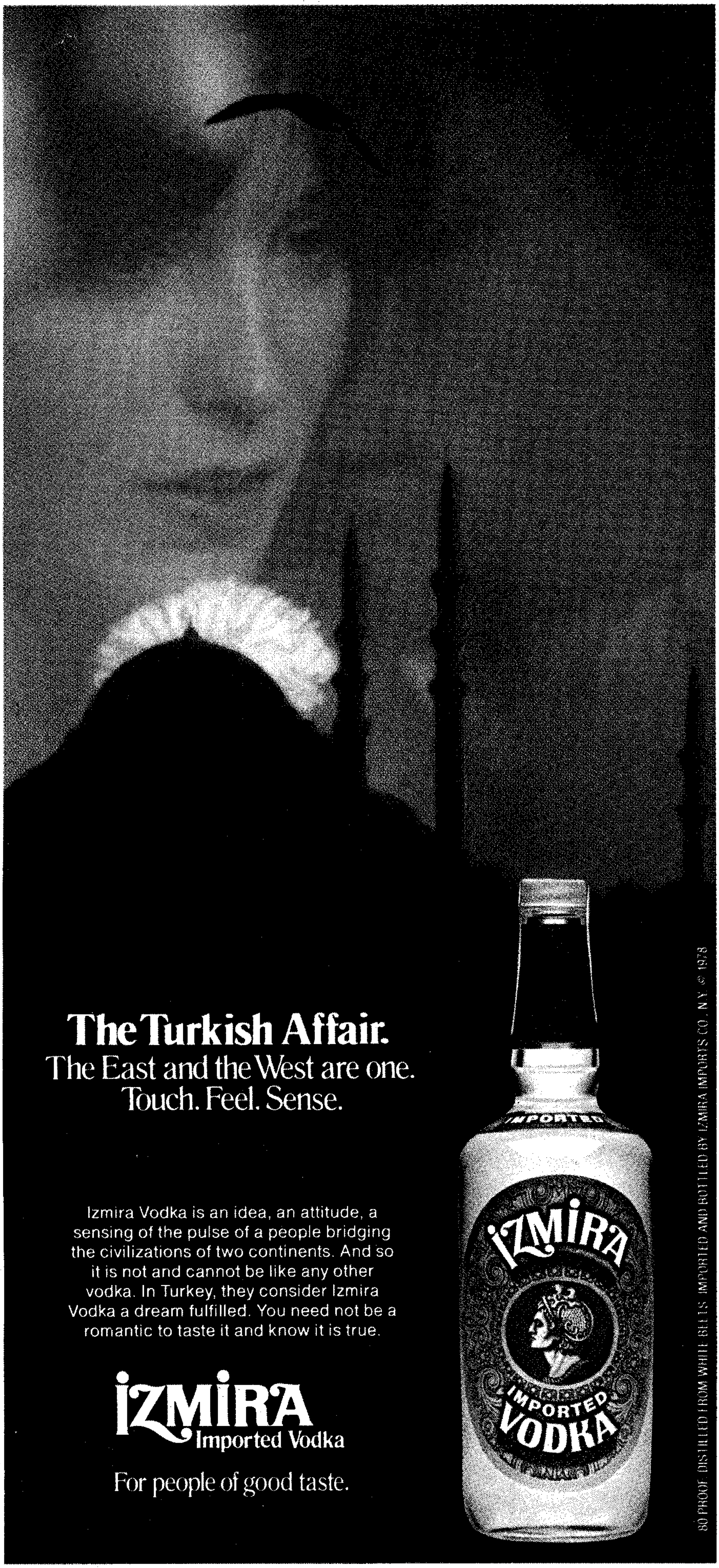
In New York the best food to be had by the light of moonbeams is served at the venerable **Barbetta** (321 West 46th Street, CI 6-9171), an upper-crust restaurant distinguished from its prestigious Italian competitors by the elegance of its posh interior, and from every restaurant in town by its serene side yard—a luxurious dining garden that is like a spiffy glade in a sylvan setting. The food, however, is not invariably superior, and the pre- and after-theater crowds that often beset this place on summer nights can undo the tranquillity.

You enter to a wood-paneled room—cocktail tables of green marble, cushy chairs upholstered in silk velvet. You pass a marble bar on the way to the big dining room—large, well-spaced tables in a room of arched windows hung with silken drapes, everything softly lighted by the glow of crystal chandeliers. A portal leads to the garden—a circle of snowy tables and cushioned iron chairs under white umbrellas that have tops like minarets; at the center, an illuminated pool, into which four streams gently tinkle; around the sides, trees and vines, the restaurant itself, and stone walls patrolled by thoughtful cats.

You are greeted by Mediterranean captains. They ooze, each in his own way, self-possession. Take, for example, the patriarch among them, a gray-topped chap who receives you with his right hand in his trousers pocket, a Buddha-like smile of infinite wisdom on his well-fleshed face, as if he were posing for an elder-statesman portrait. (He develops a problem, of which foot to put before the other, at the

A garden of earthly delights: *Diners relax in Barbetta's serene side yard.*

Photograph by Dan Wynn


The Turkish Affair.
The East and the West are one.
Touch. Feel. Sense.

Izmira Vodka is an idea, an attitude, a sensing of the pulse of a people bridging the civilizations of two continents. And so it is not and cannot be like any other vodka. In Turkey, they consider Izmira Vodka a dream fulfilled. You need not be a romantic to taste it and know it is true.

IZMIRA
Imported Vodka

For people of good taste.

80 PROOF. DISTILLED FROM WHITE BEETS. IMPORTED AND BOTTLED BY IZMIRA IMPORTS CO., N.Y. © 1978

sight of fetching blondes one third his age.) The captains are the keys to eating well here, and if they know you, or if you look important, or if they are prodded, they will disseminate their knowledge of what is good on the menu and off.

On the menu you will find peperoni with bagna calda—sweet roasted red peppers flecked with black, tender and crunchy, doused with a heavily oiled anchovy sauce; and a salad of fresh mushrooms, the crisp woodsy article, sliced thin and livened with oil and lemon. Off the menu there is raw veal: chopped, dressed with oil and lemon, garnished with minced raw garlic—a vibrant dish. Cold trout is listed as a main course, but a serving of it is a good appetizer for two or three people—the clear-tasting fish is firm and flaky, tart from its vinegared marinade, strewn with cool vegetables. What Barbetta calls vitel tonné (the rest of the world calls it vitello tonnato) is another main course which you might do better to start with. The pale, cold veal is spread with an oiled, salty tuna purée that is studded with capers; the moist sauce is lovely against the dry meat.

Your captain does not want you to order risotto. He tells you it will take 30 minutes. You insist. He tells you it will take 35 minutes. You do not relent. Shortly after the conclusion of the auction you receive your risotto alla Piemontese, sautéed rice that has been cooked in stock until it is earthy and rich, studded with bits of mushroom and meat—pungent, long-lasting food. Somewhere this place obtains green noodles—in the thin strands called pagliarini—so powerfully flavored with fresh, grassy spinach that its perfume rises from the dish like heat. It is served with an utterly melded sauce—solid without being heavy—of mushrooms, meat, tomatoes, and oil. This is a fabulous dish, not always available.

The main courses can be comedowns. The scaloppines of veal are impeccable. But the fritto misto Piemontese is a dull assortment of deep-fried organ meats and vegetables, the duckling à l'orange a good excuse for jumping to conclusions about Italians who essay French dishes, and the chicken preparations indictments of precooking and the modern chicken.

When there are berries, they are plump and firm, and you can have them with zabaglione sauce. The peach in wine is hard and ripe, fresh fruit deeply imbued with the flavors of red wine and cloves. Pass up the chocolate mousse (little more than heavy syrup) and the liquored cake (wet cake). The gâteau St. Honoré, the French dessert of

, . .Young midwestern immigrants, starting a New York life in ıe Village, take their visiting mothers to Ye Waverly Inn . . .”

and Marnier–flavored pastry cream two kinds of pastry is not bad, but wrong at the end of an Italian meal. mplete dinners for two, with wine, ›und $50. Open Monday through Satlay: lunch, noon to 2:30 P.M.; din-, 5 to 11:30 P.M. Closed Sundays. ıerican Express (AE), Carte Blanche B), Diners Club (DC), Master arge (MC), Visa (V).

Γhe Pan Am Building's **Trattoria** O 1-3090) has spread out onto East :h Street, with a few dozen tables, l-white-and-green café umbrellas, and mall bar, all within a wall of green-. You see a ribbon of sky from here, ɔve the façades of the office build-;s across the street; you feel the rum- of railroad underground; and you ar the steady roar of traffic. In case rain there is direct access to the re-bished Trattoria inside, which has ɜn done up in Scandinavian Italian much wood and polished brass, ›bular white lights, a sea of tables, d the great circular serving counter playing this establishment's colorful ɔd, which is what it has always en, okay and little more. The cool, ɜssed antipasto vegetables and seaɔd salads, with a basket of bread and bottle of wine, are good eating-and-king food, for they are at best undisıcting. The pasta sauces—among ɜm a pesto, a primavera, and a Boloese—are unimpeachable but forgetta-, the noodles the kind you get in a x. The fish is often overcooked, the icken bland. But nothing is vile. The ocolate cake is as sweet as ever, the awberry tart fine, the ice creams rific.

Trattoria: *Greenery and umbrellas help provide a center-of-the-city retreat.*

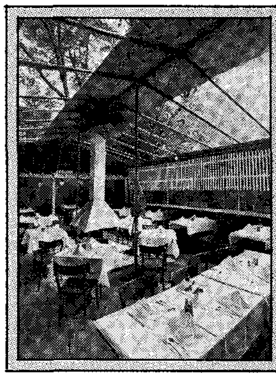
The place is busy at lunch, jammed cocktail time, for here at the smoky nter of the city, this plot of civiliza›n, with its faults, is a sweeter retreat an midtown's sandwich shops and loons. Complete dinners for two, ith wine, around $40. Open Monday rough Friday 7 A.M. to midnight, Saturdays 11:30 A.M. to midnight. Closed Sundays. AE, CB, DC, MC, V.

Lion's Rock (316 East 77th Street, 988-3610) is a better restaurant today than it was when it opened a few years ago. The interior of the place is dark and grottolike, with peaked ceilings, a big bar, and animal murals and posters. The backyard is crowded with tiers of red-clothed tables, dominated by a massive rock two stories high and a couple of building lots wide. The plastic plants are convincing. The best food in the place, a number of Italian listings notwithstanding, are the steaks and broiled fish, preceded by carpaccio—tender raw beef with a tangy sauce laden with capers — and followed by an elegant frozen yogurt with fresh strawberry sauce in a parfait glass. Pass up the claylike cheesecake. Complete dinners for two, with wine, around $45. Open Monday through Saturday 5 P.M. to 1 A.M.; Sunday brunch, noon to 4 P.M.; Sunday dinner, 5 P.M. to midnight. AE, DC, MC, V.

Lion's Rock: *An enormous rock dominates the garden. The lions are inside—on posters and murals.*

Eating where air conditioning cannot get at you is easy in Greenwich Village. There are dozens of sidewalk cafés. Watching the girls and boys go by is half the sidewalk-café game, but if you prefer the enchantment of starlit sustenance without distractions other than your own companions, there are dining gardens in the Village, too. These are the best:

The garden of **Le Paris Bistro** (48 Barrow Street, 989-5460) is prettiest when there is still light in the sky, when the rows of white-linened tables, pyramid-folded napkins thereon, give off a garden-party glow against the grassy-green carpeting. Boxes around the sides hold greenery, and overhead there are rafters to support the roll-down ceiling that protects this place in cold or wet weather. If you cannot get a table in the garden, the front room is your basic Village den, with a bar, brick walls, low ceilings, all the comforts of home plus waiters. The garden and the front room are connected by a passage through the kitchen, which, despite the distraction of trespassing customers, turns out some fine products. These are the best: moules ravigote—fresh mussels, in their shells, covered with a mayonnaise sauce that is sharpened with a bit of mustard; strong sausage in a flaky pastry—warm, spicy, and served with a good sharp mustard; snails in a garlic butter that makes no pretense of subtlety. The daily seafood specials are always fresh —sometimes soft-shell crabs that are lightly anise-flavored from being flamed in Pernod. Buttery veal, browned and covered with sautéed mushrooms and a creamy wine sauce, goes by the name of escalope de veau à la Savoyarde—it is a simple, rich, and elegant dish. Good steaks, au poivre or in mustard sauce. And, for dessert, particularly rich tarts, made with fresh fruit and lots of custard, and a pecan pie that is little more than crisp nuts and browned crust. Complete dinners for two, with wine, around $40. Open Monday through Saturday 6 to 11:45 P.M.; Sundays 5 to 10:45 P.M. AE, CB, DC, MC, V.


Le Paris Bistro: *This Village restaurant has a roll-down ceiling and a garden-party glow.*

Ye Waverly Inn (16 Bank Street, CH 3-9396) is where young midwestern immigrants, starting a New York life in Greenwich Village, traditionally

Ye Waverly Inn: *Enjoy a lantern-lit garden, trees, and reasonably priced food.*

hotographed by Lynn Karlin

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE
"Oldest Standing Bar in NYC Since 1864"
Sidewalk Cafe
Now Open
MAJOR CREDIT CARDS
"The Tavern O'Henry Made Famous"
129 East 18th St. (Cor. Irving Place) GR 3-7676

★★ THE NEW YORK TIMES
Considering the discouraging ratio of bad restaurants to good, one is delighted to find even a single good Italian restaurant in one week." 12/24/76 ...... Mimi Sheraton
foro-Italico
Italian Restaurant
FREE VALET PARKING FOR DINNER
MON-FRI 12-10
SAT 5-11
455 West 34th St.
(bet. 9th & 10th Ave.)
564-6619
MAJOR CREDIT CARDS

JACK KAPLAN IS IN A PICKLE ... in corned beef & lox, in all the great deli-cuisine he serves for breakfast, lunch and dinner every day!!
Kaplan's at the delmonico
59 E 59/N.Y.
PL 5-5959

GREAT MENSWEAR DESIGNED BY Alexander Shields
AUGUST SPECIAL
MADE TO ORDER SUITS AND SPORTS JACKETS
LESS 20%
484 PARK AVE., NEW YORK CITY 10022

TWO OF NEW YORK'S GREATEST RESTAURANTS IS THE
ASSEMBLY
Primest of STEAKS ● Freshest of FISH
16 West 51st Street ● LT 1-3580
IN ROCKEFELLER CENTER

Free ideas!
Creative suggestions plus color counselling
Create your own exquisite
Bathrooms
and beautiful closets.
Now you can plan, buy DIRECT and SAVE!! from the most complete SHOWROOM and FACTORY OUTLET..
▶ SHOWER DOORS
▶ TUB ENCLOSURES
▶ CULTURED MARBLE TOPS VANITIES & FAUCETS
▶ RECESSED AND SURFACE MOUNTED MEDICINE CABINETS
▶ MIRRORED CLOSET DOORS
▶ HEAVY DUTY GRAB BARS
▶ 'CLOSET MAID' SHELVING SYSTEMS VINYL COVERED
▶ DECORATIVE ACCESSORIES
Mon. - Friday 9-5 pm
Sat. by Appointment
Sales Directions, inc.
101 PARK AVE., N.Y.C. (INSIDE LOBBY) Phone 532-3811

take their visiting mothers for dinner—Mama should see for herself that New York appreciates humble American virtue and does not invariably command a day's pay for the evening meal. The interior of the place consists of ancient-seeming little rooms, with shallow wooden booths, but the garden, under its trees, with lanterns on the painted walls, has a nice simplicity about it, with none of the dinky-tearoom quaintness of the store itself. Except for a dreadful quiche that commands a $1.25 premium, the first courses are fruit juices or soups, of which the gazpacho is spicy and oily, with a fresh garden brightness. The hot soups of the day are decent, if never inspired. Of the main courses, the fried chicken is nicely crusted outside, with moist meat inside; the broiled fish of the day is fresh, if sometimes overdone; and the scampi are crunchy, rather strongly spiced and garlicked, dimly herbed, altogether quite satisfying. The inn is one of the few places in town that—in these ambitious days—still lists meat loaf with gravy. It reassures Mama. The fruit cobblers are hot and freshly made, but the fruits are cooked almost to the state of preserves. You are better off with the warm, heavily nutted pecan pie, which is, happily, low on corn syrup, the crust well browned. There are also sundaes and American puddings. Complete dinners for two, with wine, around $30. Open Tuesday through Saturday for lunch, 11:45 A.M. to 2 P.M.; dinner, Monday through Thursday 5:15 to 10 P.M., Fridays and Saturdays till 11 P.M., Sundays 4:30 to 9 P.M.; Sunday brunch, noon to 3:30 P.M. AE, CB, DC, MC, V.

The garden of the **Horn of Plenty** (91 Charles Street, 242-0636) is a clutter of glass-topped tables in a jungle of greenery and rafters, with a big plant-covered fountain. The menu is a singular juxtaposition of soul food and international cuisine. A young staff waits on a young clientele. You get fluffy warm corn bread when you sit down; bright-tasting appetizers of marinated vegetables or seafood; very substantial main courses, like stuffed pork chops, fried chicken smothered in gravy, fish (sometimes overcooked), and pretty good shrimp Creole with a sweet and spicy tomato sauce. The best things about the desserts are their freshness, the breadth of the selection, and the superb whipped cream you can have with the nut pies and cobblers. Some of the wines are reasonably priced; most are not. Complete dinners for two, with wine, around $40. Open Monday through Saturday 6 to 11:45 P.M., Sundays till 10:45 P.M. AE, CB, DC, MC, V. ■

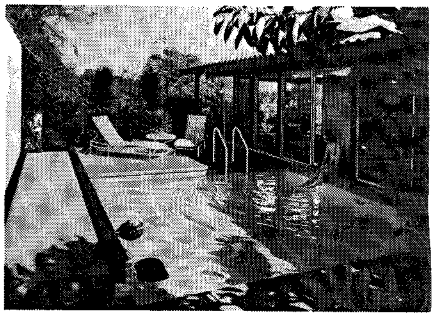
EXPEDITION
to remote tropical islands.
6 or 14 days from $310.
Write for free Adventure Booklet.
Box 120. Dept. 116, Miami Beach, Fla. 33
Windjammer 'Barefoot' Cruises

Rugantin
Remember Great Italian Cuisin
Your hosts Tonino & Umberto d
Every night 5-11 dining exquisit
349 East 86th Street N.Y.C. (212) 722-31
Major Credit Cards

Horn of Plenty
Restaurant
91 Charles Street
Greenwich Village NYC
7 days for dinner
Southern Cuisine
242-0636

DAVID K's
"My one and only choice for Chinese Food would be David K's. . .where the cooking is extremely good."
JAMES BEARD
TEA LUNCH SERVED DAILY
Luncheon Cocktails Dinner Supper
1115 Third Avenue (65 St.) N.Y.C.
(212) 371-9090 / Open 7 Days
American Express card honored exclusively

At our hotel everyone has a private guest house with its own private pool.



Unique hotel with absolute privacy. On St. Thomas, U.S. Virgin Islands, where the weather is perfect year 'round. Each individual guest house has its own private swimming pool secluded in a walled garden. Living room, bedroom, dressing room, kitchen and luxurious bath. Air-conditioned. Maid Service. Quiet bar. Sensible daily rates. Special package rates and liquor gift.
PAVILIONS & POOLS
St. Thomas • U.S. Virgin Islands
For brochure or to reserve by the day or longer contact ROBERT F. WARNER, INC., 630 Fifth Ave., New York, 687-5750. Also in all major cities. Or see your travel agent, or write Pavilions Hotel, St. Thomas, U.S. Virgin Islands.

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Sticks and stones—The Collector's abinet is opening a sale annex for its scontinued and slightly imperfect ems. They will be sold at discounts 50–80 percent: Featured at $2 a ound are mineral bookends, amethyst ystals, petrified wood, seashells, fossil rns, and dinosaur footprints. Also on le are framed Brazilian butterflies, ere $30, now $15; Mexican agate, ab- one, and silver pendants, were $15, ow $5; snail-fossil slices, were $15, ow $5; scarab paperweights, were $5, ow $2; mineral cabochons for jewelry, ere $5–$25, now $2–$5; Malaysian- eer antlers, were $30, now $10; marble nd walnut stands, were $2–$4, now 50 ents–$1. American Express, checks ac- epted; exchanges possible. *The Col- ctor's Cabinet Sale Annex, 504 East 3rd St. (249-1475); Mon.–Wed. and ri. noon–5 p.m., Thurs. till 8 p.m.; rough 8/31.*

Chocolates—The price of chocolates going up this fall, but Ellens is giv- g you the chance to stock up now at ver 20 percent off the present regular rice. Make up your own assortment f solid white, milk, and bittersweet hocolates; chocolate-covered marsh- allows; butter crunch; caramels; nut lusters; creams; fruit candies; and rtles. These were all $4.95 per pound, ow $3.80. Local delivery and world- ide shipping start at $2.50. Master harge, Visa accepted; no checks; all ales final. *Ellens, 1165 Madison Ave., ear 86th St. (288-1600); Mon.–Sat. :30 a.m.–6 p.m.; through 9/2.*

Pillow furniture—The Furniture Gal- ery has moved to a large two-story hop around the corner from its ware- ouse, making it easy to keep things stock for the huge fifth annual sale n pillows, pillow furniture, quilts, and ccessories. All pillows are zippered and re covered in machine-washable fabric. iant pillows, 30 by 42 in., were $20– 36, now $12–$21.60; pillow couches n wooden platform bases, including -shaped models, were $160–$475, ow $105–$295; ready-made sleeper ouches, to sleep two or three, were 199–$235, now $149–$175; the Gal- ery's exclusive "snake" pillow couches, n lengths of 20, 27, and 36 ft., were espectively $130, $170, $230, now $98, $137, $170. Prices for a new line of custom-made rattan furniture with seat and back pillows are being cut by 20 percent: chairs, were $350 and up, now $280 and up; sofas, were $800 and up, now $640 and up; modular seating, was $130 per unit, now $97.50 per unit. A special group of one-of-a-kind sleepers, chairs, and couches, regularly $200 and up, now 25–40 percent off. Also, all new and antique lamps, mirrors, clocks, gifts, toys, hand-stitched quilts, etc., are 25 percent off. American Express, Master Charge, Visa, checks accepted; all sales final. *The Furniture Gallery, 581 Avenue of the Americas, near 17th St. (924-8802); Mon.–Sat. 10 a.m.–6 p.m., Sun. noon–6 p.m.; through 9/4.*

end suggestions for Sales & Bargains to eonore Fleischer, New York *Magazine, 55 Second Avenue, New York, N.Y. 10017, month before the sale. Do not phone.*

Graphics—During August this Madison Avenue gallery is cutting prices up to 50 percent on a large selection of prints. Many are by very well-known artists, and most are framed in welded aluminum. One each is available of the following: a print by Warhol, was $800, now $500; a Jim Dine, was $1,050, now $600; a Rosenquist, was $225, now $112.50; a Lowell Nesbitt, was $600, now $300; a Christo, was $350, now $175. The price range of all the pieces on sale was $80–$1,100, now $35–$700. Checks accepted; no credit cards; all sales final. *Gimpel & Weitzenhoffer, Ltd., 1040 Madison Ave., at 79th St. (628-1897); Mon.–Fri. 10 a.m.–5 p.m.; through 8/31.*

Tennis fashions—The prices of most summer clothes at Tennis Lady are being reduced by 30–50 percent, and a free can of tennis balls accompanies any purchase of over $54. Tennis dresses, sleeveless and sundress style, were $32–$46, now $18–$28; tops, were $8–$35, now $5–$17; shorts and skirts, were $16–$40, now $8–$20; a small selection of warm-up clothes, were $35–$60, now $20–$35. Sizes 4–16, S, M, and L. Checks accepted; no credit cards; all sales final. *Tennis Lady, 765 Madison Ave., near 66th St. (535-8601); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 5:30 p.m.; through 8/12.*

Shoes—All summer styles are selling for up to 50 percent off at this East Side shoe store, including shoes by Garolini, Giusti, and Capezio, and many made in Italy especially for the store. Prices were $34–$80, now $16–$46. American Express, Master Charge, Visa, checks accepted; all sales final. *Nütter, 1456 Second Ave., at 76th St. (744-2760); Mon.–Sat. 10 a.m.–9 p.m., Sun. 1–6 p.m.; while stock lasts.*

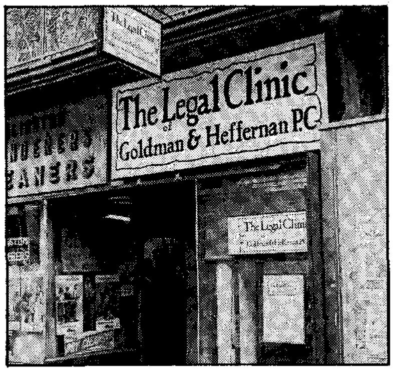
Pipes—Everything is being reduced for the annual summer sale at this midtown shop. The pipes are of natural, unvarnished briar, are designed and made by the shop, and carry a lifetime burnout guarantee. Briar seconds, in traditional and fancy shapes, were $10, now $8; first-quality pipes in assorted standard and Danish shapes, were $15–$20, now $12–$16; pipes in the store's most popular classic shapes, including Bent Dublin, Bent Apple, Sherlock Holmes, and Oom-Paul, were $22.50–$35, now $16.87–$26.25; other classics, were $25, now $18.75; selected-grain classics, including Prince of Wales and French Apple, were $30–$75, now $22.50–$56.25; Colossal Oom-Paul, was $40, now $24; pipes of rare 200-year-old vintage Algerian briar, were $40–$100, now $30–$75; the Connoisseur Original, was $55, now $41.25; custom-made pipes, were $150–$250, now $105–$175; handmade block meerschaums, were $50–$100, now $30–$60; oversize block meerschaums, were $75–$150, now $52.50–$105. Also on sale are accessories, including pouches, ashtrays, and humidors. All meerschaum repairs are half price during the sale; popular aromatic tobaccos and burley blends, were $7–$7.50 per pound, now $5. American Express, Master Charge, Visa, checks, and mail orders accepted. *Connoisseur Pipe Shop, Ltd., 51 West 46th St. (247-6054); Mon.–Fri. 10 a.m.–6 p.m., Sat. till 5 p.m.; through 8/31.*

Travel store—This new shop is completely devoted to travel guides, maps, foreign-language dictionaries, and the like, from the ordinary to the very out-of-the-way, about places all over the world. Minimax dictionaries in French, Spanish, Italian, and German, were $1.50, now 75 cents; posters, mostly travel, were $2.50 and $3 each, now $1.25; color photographs of animals in nature, were $1.50, now 75 cents; gift books of aphorisms, were $2.50, now $1.25; all maps, of cities and countries all over the world, 10 percent off. Master Charge, Visa, checks accepted; all sales final. *The Complete Traveller, 199 Madison Ave., at 35th St. (679-4339); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m., Thurs. till 8 p.m.; 8/7–13.* ▬

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

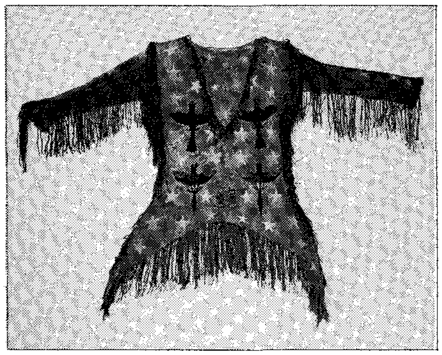
By Ellen Stern



Out of Court

"About 50 percent of the legal work that's done does not require the trappings in which it takes place," says Robert Goldman, a lawyer who has been specializing in litigation until now. Now he is specializing in a legal clinic. His partner is Michael Heffernan, former litigation director with the Legal Services Corporation. So far, they have set up ten offices in greater New York and hope for twenty by the end of the year. Goldman sees storefront law as the wave of the future. Low overhead means low fees. "We use the exact same systems and get the same results as traditional law offices do; there is no falloff in quality whatsoever." The clinic's bill of fare includes: divorce ($150), annulment ($250), adoption ($210), name change ($95), bankruptcy ($195), incorporation ($175), will ($55), and so on—plus basic court costs, such as $25 for filing papers (although this is not always necessary). The clinic does not handle corporate acquisitions, exotic tax planning, or criminal cases . . .yet.

THE LEGAL CLINIC OF GOLDMAN & HEFFERNAN/*697-9100*



How

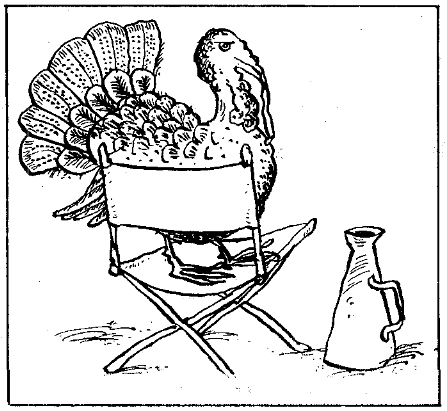
Peace pipes, rattles, beadwork, masks, gold jewelry and other ornaments, this hand-painted buckskin ghost-dance shirt, and many more things made by North and South American Indians have been gathered together for an exhibition at the U.S. Custom House. Somewhere in this there is irony.

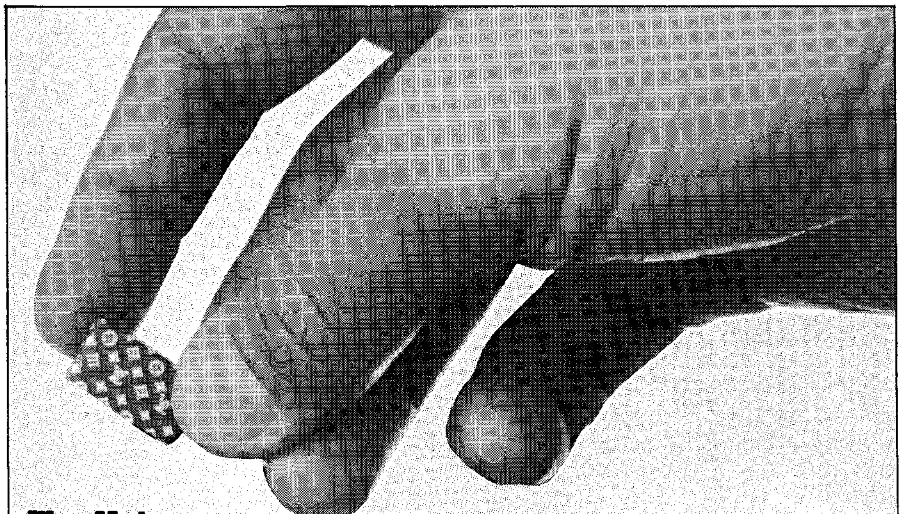
ECHOES OF THE DRUMS/*August 15–October 31/U.S. Custom House Bowling Green*

Turkey Trot

What one person finds re-seeable another may not. MOMA's film folks have thrown together a batch of 29 recent American movies that they consider worth a second look, for whatever reason. Among them: *Distance, Night Moves, From Noon Till Three, Gator, Orca, The Stepford Wives, The Shootist, Demon, Jackson County Jail, Lifeguard, Special Delivery,* and *Crazy Mama.* As we said, *chacun à son goût.*

RE-VIEW/*August 17–September 21 Museum of Modern Art*





Wee, Madame

Souvenirs of New York's tiniest shopping spree—these paper shopping bags and boxes as if from Saks, Bergdorf, Tiffany, Vuitton, Bloomingdale's, Lord & Taylor, and F.A.O. Schwarz . . . using the actual logos and colors—range from 75 cents to $1.75.

DOLLHOUSE ANTICS, INC./*1308 Madison Avenue, near 93rd Street/876-2288*

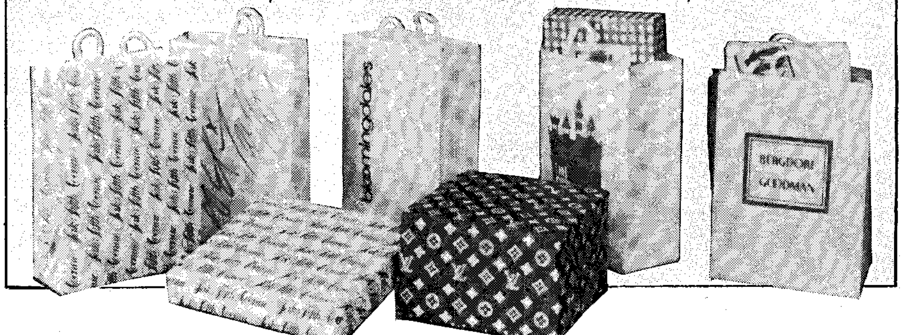
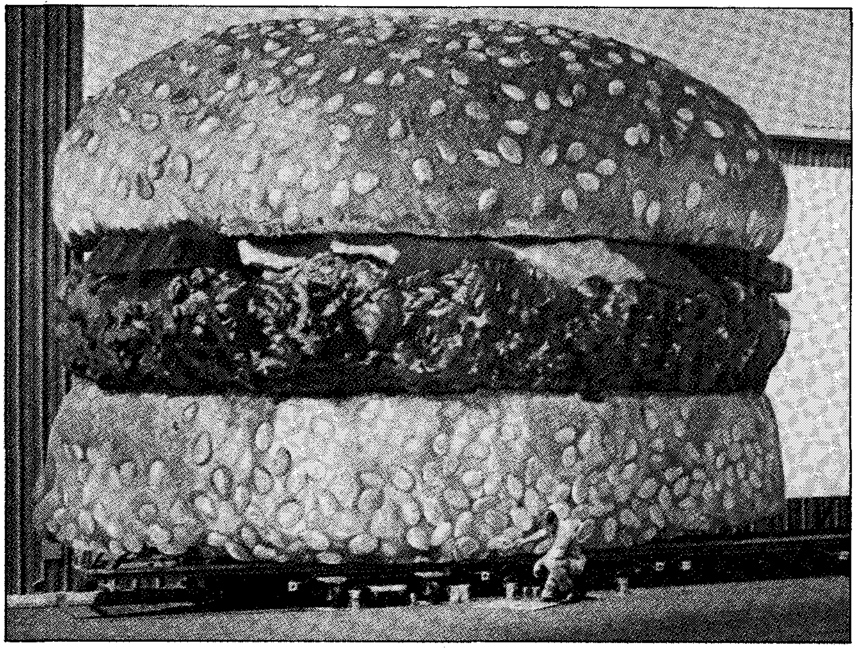


Illustration by Jo Teodorescu; photos: clockwise from left, Bill Bernstein, Museum of the American Indian, Janie Arnie

Just Desserts

If it has to do with cakes, it is available at the Red Mushroom, a sweet little Long Island shop that should satisfy the Hansel and Gretel in all of us. Two rooms are almost totally populated by such top-of-the-cake regulars as brides and grooms, clowns and graduates, bowlers and babies, soldiers and swimmers. In other rooms, on other shelves and tables, are cake molds of all sorts (Mickeys and Minnies, numbers, cars, flags, guitars, etc.), and birthday candles, muffin tins, candy molds, pastry bags and brushes. Ann Kreyling, who owns the shop with her husband, Fred, gives courses in chocolate making and cake decorating ($18); classes start again in September. Otherwise, she helps everyday customers design and plan their cakes—if they can't manage to work this out themselves. Says Fred, "We do everything but make house calls."

THE RED MUSHROOM/*406 North Country Road/St. James, Long Island (516) 584-7983*

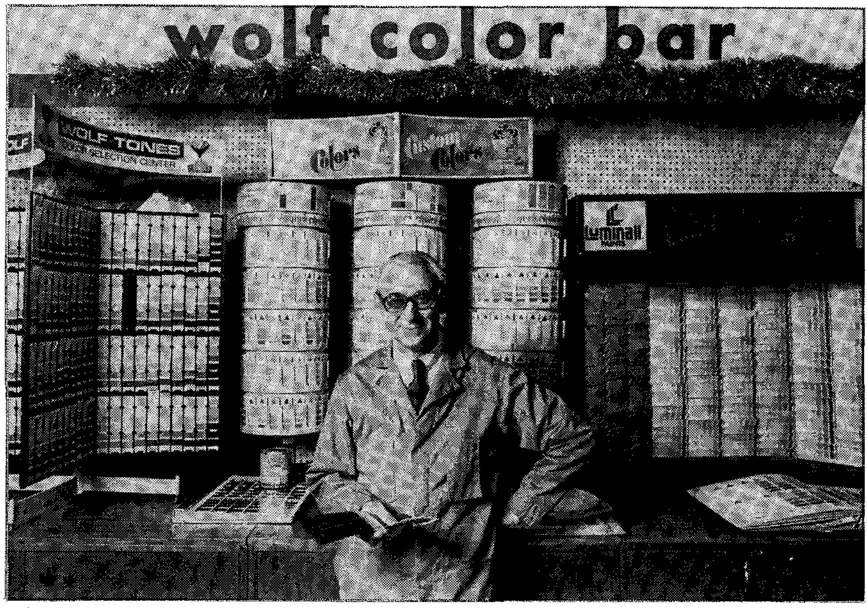


I've Just Seen a Coast

Sunset Boulevard and its billboards (above), the freeway and its frenzy, the ocean and its *Queen Mary* . . . watching a slide-and-video travelogue of Los Angeles in the oaken splendor of the Carnegie mansion's library is a queer experience. And rather nice.

LOOKING AT L.A./*Through September 17/Cooper-Hewitt Museum/2 East 91st Street*

Local Color



S. Wolf's Sons supplied the paint for the Roxy when it was built, for the Ritz Carlton, the Pierre, the Dakota, and 5,500 gallons of exterior latex for the Empire State Building when it was painted top to bottom in 1962. S. Wolf's has provided the paint for quite a few businesses, homes, TV studios, theater and movie sets. It is the oldest paint store in New York. It is also the best informed, thanks to Stephen Wolf (above), genteel grandson of Simon, the founder. Steve once had other plans. After graduating, a Phi Beta Kappa, from NYU, he enlisted in the Signal Corps at Fort Monmouth and entered cryptographic school. In 1942, he went to Washington to solve enemy code systems. But there were family problems to solve, so he came home. Today, he probably knows more about paint than anyone. He collects paint signs, broadsides, color cards, and other chromatic memorabilia. His collection of rare books on paint, dyes, tints, and lacquers is magnificent. And his knowledge is just as colorful. He explains to us that purple is excreted by a shellfish called the murex and became the royal color because it was so expensive. He shares the family recipe for shellac. He gives us a small lesson in wood graining. He reads a selection from *The Third Booke of Drawing, Limning, Colouring, Painting, and Graving* (London, 1635). He generously admires Chevreul, whom he credits with being the father of Impressionism. He leads a tour of his store—now in its fifth location since it was established in 1869—past the abrasives, acids, and acrylics, the bronzes, brushes, and chalks, the wallpapers and zincs, past the pipes leading to sunken tanks of benzene and mineral spirits, the thousands of buckets of paints, paints, and paints. Wolf is at work every day from 7:30 A.M. to 5:30 P.M. and available to customers whenever they call. "I love to talk paint," he explains.

S. WOLF'S SONS/*771 Ninth Avenue, near 53rd Street/265-2066*

Photo: bottom left, Bill Havward

Dance/Marcia B. Siegel

PASSING ON THE CROWN —RELUCTANTLY

"... In a way, the insertion of superfluous material for the sake of effect is the story of Nureyev's approach to choreography..."

Rudolf Nureyev's snide remarks about Mikhail Baryshnikov as quoted in *People* magazine are understandable if not excusable. It's hard enough for a dancer to come to terms with his diminishing powers after a fabulously successful career. Nureyev has the bad luck to be doing it against the full magnificence of Baryshnikov.

Nureyev isn't helping ease himself through this difficult time either. It seems every year he pushes himself to perform more, to assume more and more taxing roles. With the **London Festival Ballet** he hurled himself into a marathon fifteen performances in two weeks, dancing in everything but one short ballet.

And whatever Nureyev is trying to prove, I wonder why London Festival subordinated the whole of its New York debut season to Nureyev's reputation. Of course Nureyev sells tickets, and the tickets topped out at a cool $25 for this gig at the Met. But this is not a reason, it's a symptom.

London Festival seems to be a highly respectable company, and I longed to see what its male contingent could do, especially as I watched Nureyev banging his way through the repertory. The way the scheduling fell out, Eva Evdokimova was the only ballerina I saw anything of. I still find her uneven —one minute she'll be doing terrifying, unearthly things, as if some demon of ecstasy possesses her; the next minute she looks kind of vacuous, her long arms waving, her feet seeming double-jointed and entirely unsuitable to support her. The rest of the company looked as if it were underachieving.

I thought London Festival's strongest suit was its remarkable stagings of historic ballets. It takes more than nostalgia to do old ballets really well, and artistic director Beryl Grey seems to have a true archivist instinct—Robert Joffrey is the only other major ballet figure I can think of who's blessed with it and who also has the means to convert research into theater. London Festival's productions were sumptuously executed, in design and construction, color, fabrics and decorations, and lighting. The revivals convinced me, as revivals often don't, that the old-fashioned and sometimes tacky images not only made magic once, but even now can evoke a reaction in us.

Scheherazade, one of the most celebrated ballets of the Diaghilev dynasty (choreography by Michel Fokine, 1910), stood for what was new, barbaric, and sensual in Russian culture at the turn of the century, and endured long enough to represent the same culture as highbrow burlesque. I'd never seen it at all, and in this staging I could see why it created a sensation initially—the lush colors, voluptuous drapes and pillow furniture, the graphic seductions of the harem girls and black slaves, and the gory violence of the sultan's revenge when he discovers his wives' trumpery. In the narcissistic posturings of Nureyev as the Golden Slave, and in his impersonal, hard-edged passion, matched by that of Manola Asensio as Zobeide, the sultan's favorite wife, I could see how the whole thing turned into phony exoticism and kitsch.

All through London Festival Ballet's performances, small details helped to clarify the intent and style of ballets. In the Bournonville classroom ballet *Conservatoire* (1849), known to us as *Konservatoriet* since its 1970 revival by the Joffrey, the ballet master and the leading male dancer were done as separate roles instead of one, and the little pantomimic byplay between them added atmosphere. The Mary Skeaping production of *Giselle,* presumably more authentic than the ones we're used to, enriched the step detail and reorganized the action slightly, bringing the piece closer to the Romantic period, when it originated.

Nureyev's *Romeo and Juliet* opens with a great series of melodramatic stage coups: Mysterious figures in capes throw dice conspiratorially, a shredded blood-red silk pall drops from the sky to stain a street vista, a funeral procession with hooded mourners goes past—three fate symbols, on top of the forebodings already provided by Prokofiev's overture and Shakespeare's opening quarrel between the servants of the two feuding families. In a way, the insertion of superfluous material for the sake of effect is the story of Nureyev's approach to choreography.

This *Romeo* is scenically one of the most beautiful ballets I've ever seen—designed in a sort of neo-Italian-Renaissance-opera-house style by Ezio Frigerio. It's also quite effective in the crowd scenes and battles. But Nureyev seems to have conceived it in reverse order of importance, with action first, followed by plot, character, relationships, and, finally, deep emotional meaning.

He's made a drama with no core. The unhappy love affair is diluted almost out of existence by extra numbers for minor characters, interruptions like a duet between Romeo and Benvolio just when Romeo learns of Juliet's supposed death. The lovers have little depth. Romeo is usually mooning around, half-watching his goofy friends' antics; Juliet seems agreeable to anything that comes along, including being swept away by Romeo. When they're together they grapple and roll around and twist each other into bizarre positions. I admit I haven't a clear idea of their dancing. I remember it being very busy and awkward, too many tiny steps, lots of running and desperation, and no pauses, slowing down, or tenderness. I remember the whole ballet this way, in fact.

I wanted to see it a second time because it was so big and complex, with things always happening on the sidelines to distract me, and I wanted to understand it better. But the truth is, Nureyev's dancing was so labored and inexpressive that I couldn't go through it again.

I saw Baryshnikov do some first performances with the **New York City Ballet** in Saratoga. His debuts are always tense, and I went there more to celebrate his joining NYCB than to see splendid performances, which will come later. But two of his most extraordinary talents came across with particular force to me this time—his ability to draw out his partners and his innate, total comprehension of movement.

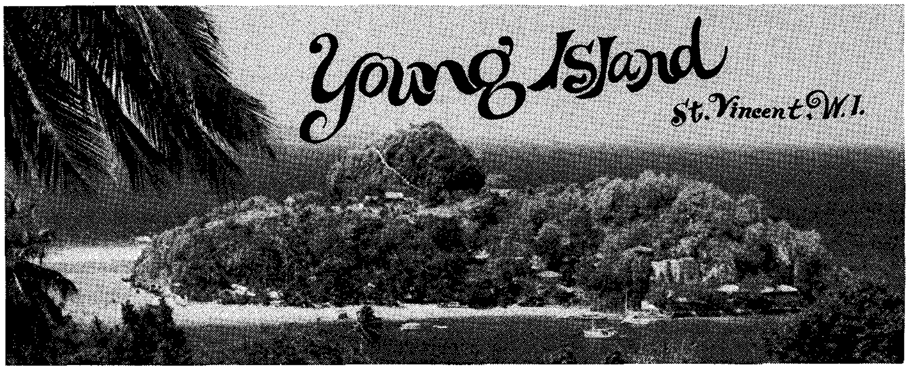
Jerome Robbins choreographed *Other Dances* on Baryshnikov and Natalia Makarova in 1976, so it wasn't new to him. His performance with Patricia McBride was subdued—he seemed to be having some trouble from a bad knee—but I began to notice immediately how marvelous *she* looked, quiet, simple, and happy. It seemed as if he were mesmerizing her and getting her to play to him as she's not done with another partner in my memory. McBride can look enraptured, bemused, startled, many things in a pas de deux, but until now I felt she was making it all up in her mind, the rapture, the loss, delight, confusion, whatever it was. Baryshnikov gave her the missing half of her dialogue, and more.

In *Rubies*—a stage rehearsal early in the day was even more astonishing than the performance—I saw Baryshnikov working under George Balanchine for the first time. It was clear right away that he wasn't going to be Villella, who created the role, but was going to have his own sense of it: not a circus, as Villella made it, but something close– a downpour of tricky, funny, daring dance moves. Baryshnikov senses, and incorporates in his whole body and mind, that this dance is a continual drama—tight and intimate when he winds McBride under his arm, exhilarating when he spins her and lets her go, a contest when they stretch way out away from each other. Of course, you say, that's exactly what Balanchine put there in the movement all along; all his dance is dramatic in that way. Yet few NYCB dancers—Suzanne Farrell, Allegra Kent, Bart Cook are some—soak up those implications in all their richness and changeability and can give them back again to the audience. NYCB tends to play Balanchine straight, leaving us to infer that content. What Baryshnikov does is make the dance just as momentous to himself as Balanchine would like it to be for us. ▬

The National Velvet Touch:
A feel for finery, a knack for saving, a gift for you.

National's best-selling contemporary classic sofa and love seat. A perfect love match in rich velvet with Trapunto-sculptured loose-back pillows. And a gift for you...the chrome and glass cocktail table. You've admired comparable sofas priced much higher. Now you can have both the 90-inch sofa and matching love seat for just $1198. We include the table (a $279 value) at no extra charge. Choice of 3 shades of velvet. Sofa and love seat also sold separately. Small charge for delivery.

NATIONAL furniture showrooms **115 East 29th St. (Bet. Park & Lex.) • (212) 685-9431**
Mon.-Sat. 9-5 • Thurs. 9-9 • Sun. 10-5 • Payment Plan • Master Charge • Visa • Free Parking



Young Island is impossibly romantic
...and suddenly (or again?) you'll be too: playing tennis 'til 3AM...snorkeling in the moonlight...disappearing into your breeze-swept cottage for a cinq à sept...sipping drinks on Sunset Point...sailing to Mustique or Bequia for the day aboard our luxury 50' sailing yacht. Or, you might take off on our launch to St. Vincent for a day of golf. Nights? Put on your shoes (for the first time) and try your luck at the casino. Step lively to a steel band or count the stars from your own terrace, blissfully unaware of any other world or time. **YOUNG ISLAND offers everything a large resort has...except the crowds.** Warm sunny days, cool romantic nights...it's the dream of an unspoiled island come true.

Contact RALPH LOCKE for brochure, information. (212) 628-8149 • 315 E. 72 St., N.Y.C. 10021
Then see your travel agent about making reservations for YOUNG ISLAND.

Life is beautiful at
Ruggero's
In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking

THE COTTON PATCH
Meet Your Friends At The Famous Southern Place In New York For Eating, Drinking And Talking
Specialties: Pit Barbecue Ribs, Seafood, Fried Chicken, Enormous Salads, Cornsticks, Fudge Pecan Pie, Mint Juleps & Hurricanes.
Luncheon Cocktails Dinner
1068 Second Ave. (56th) 688-6595

Music/Alan Rich

'RING' WITHOUT RESONANCE

"...Hearing Seattle's English Wagner was unsettling; the old-fashioned staging made ties to German difficult to sunder..."

The Seattle Center is central to that splendid city more in a spiritual than in a geographical sense. A large piece of real estate, reachable from downtown by a swift and efficient monorail, it was the site of the 1962 World's Fair. At one end stands the city's art museum; at the other, a performing-arts complex including a theater and the opera house. In between is a vast area dedicated to pleasure: an amusement park; a "Food Circus" offering dazzling variety; the Space Needle, with another fine restaurant at the top; a most whimsical fountain that can be walked into. (Walk-in fountains are very big in the West; San Francisco and Portland also have marvelous ones.) On my one day in Seattle the King Tut exhibit had just opened at the museum. People bought numbered tickets to see the show and then went off to sample the pleasures of Seattle Center until their numbers were called on a P.A. system: a brilliant way to manage large crowds without hassle.

"See it as Wagner created it, in a city created for it," wrote the blurbsman of the **Seattle Opera**'s *Ring*. I'm not too sure about *that;* if Seattle was created for any opera, it would be Act II of *La Bohème*.

This was the fourth time around for Seattle's *Ring*. The cycle is given twice over two weeks, first in German and then in Andrew Porter's English translation. The town does go rather Wagner-happy, with *Ring* T-shirts, bumper stickers, and buttons that read "Meet Me in Valhalla." Every third person I saw downtown seemed to be carrying something Wagnerian—a record album or the Norton publication of Porter's texts. It must be noted, however, that the German *Ring* has consistently sold out in Seattle, while seats could easily be had for the English series.

I got to Seattle only for the last English night, *The Twilight of the Gods;* my report, therefore, must not be taken as complete. That one night did give me some insight into the general quality of the work of the company, which can be described as a modest victory over great obstacles.

The greatest obstacle is the opera house itself. It is one of those huge performance barns that are now being built all over the country in medium-size cities (e.g., Charleston, Portland, San Diego), full of design compromises that serve every need somewhat but none especially well. Seattle's house seats well over 3,000, with two balconies; the décor might be described as Hiltonesque. Most of the sound from pit and stage goes up; from the back of the second balcony you hear well but see nothing. Downstairs, the sound is weak, dull, and diffuse. A combination of poor acoustics and the bland, insipid conducting of Henry Holt conspired to deny the downstairs audience the roaring eloquence of Wagner's torrential brass. I have known Holt's work for years as that of the most sensitive accompanist resident on the West Coast, but his conducting is also that of an accompanist, which is fatal in a *Ring* performance.

For Porter's translation, as it reads or as it can be heard on the new Angel recordings by London's English National Opera under Reginald Goodall, I have nothing but praise. It is an eloquent piece of work, free enough to respect the needs of singers, yet remarkably faithful to Wagner's exceedingly complex texts. It must, of necessity, sacrifice some Wagnerian principles, most of all his inner rhymes and alliterative patterns. But I cannot conceive of a treatment that better combines respect with high literary skill.

Illustration by Joyce Macdonald

Even so, hearing Seattle's English Wagner was an unsettling experience. It was so, mostly because the opera was staged in so old-fashioned and literate a style that the traditional ties to German were impossible to sunder. It must be so, of course, in a proscenium house, and Lincoln Clark's staging is, within given confines, simple and intelligent. The only way to make an Englished *Ring* truly work, it seems to me, is to go forward with some risks, some dangerous intuitions. I could envision an English *Ring* staged by Ingmar Bergman, say, or by someone with Andrei Serban's daring (but better manners), in which the strangeness of language might be balanced by a breaking of visual traditions. This cannot easily happen, of course; in the United States, at least, the huge cost of a Wagnerian orchestra and cast makes production in large proscenium houses mandatory. Seattle plans a new opera house out in the woods somewhere, to house the *Ring*. But the plans merely call for another, even larger, proscenium house; thus, the problem will remain.

Trustworthy friends tell me that this summer's German *Ring* was greatly successful, largely due to the Brünnhilde of Ute Vinzing, whom New York has yet to hear. The touted star of the English series was the Siegfried, Alberto Remedios, who does have a remarkable pair of lungs and a splendid control over every shade of fortissimo. But I found his stage presence—from his "here-I-am-again-you-lucky-people" entrance onward—unpleasant and his diction appalling. Margaret Curphey, another Briton, was a merely adequate Brünnhilde, appealing in her tender moments but rather lacking in power for the great Act II outburst. Better than both principals were the three antagonists: Noel Mangin, a fine, black-voiced Hagen; Archie Drake, a most convincing Gunther; and Malcolm Rivers, a steely, hair-raising Alberich. John T. Naccarato's sets and costumes were ordinary but attractive.

never touched by human hands...

If you love your dog, and little children, and bright clean parks and playgrounds in which to walk and play, you'll want to have the Poochy Pick Up, a device that enables you to clean up after your dog in a sanitary and convenient manner.

The Poochy Pick Up uses a special disposable bag and shovel which are automatically ejected after being used. The rods telescope into one piece for easy carrying.

YOUR HANDS NEVER TOUCH THE SOILED DISPOSABLE BAG OR DISPOSABLE SHOVEL!

The Poochy Pick Up can be used with any bag or box (a milk container cut in half makes an ideal recepticle.) Any stiff paper can be used as the disposable shovel. Or if you wish, Poochy Pick Up disposable bags and shovels are available at $1.50 per dozen sets.

Only $9.95 (includes 10 disposable bags and shovels). Plus $1.50 postage and handling. 516 883-6500

POOCHY PICK UP
Port Converting Corp. 5 Channel Dr Port Washington, N. Y 11050
FULL MONEY BACK GUARANTEE IF NOT SATISFIED.

Fonda La Paloma
N.Y.'s FINEST MEXICAN RESTAURANT
Recommended by: Cue, Gourmet
LUNCHEON•COCKTAILS•DINNER•SUPPER
256 E. 49 St. 421-5495 Strolling Guitarists

THE HOTEL MUTINY AT SAILBOAT BAY
In the tradition of Europe's great small hotels. Exquisite attention to service and decor. Each suite a personal unique world of its own. AND, guest privileges at the Club Mutiny. The chic-est private club in Miami.
2951 S. Bayshore Drive/Coconut Grove, Fla. 33133
Telephone (305) 442-2400/Telex 51-9276

Disco Sally
Newest and biggest drink in town
Beautiful people
Beautiful booze
This week:
Strawberry
Live music for dancing from 9:30 p.m. to 2:30 a.m.
Sally's an old New York Bar
No cover—no minimum
At the corner of 55th & 7th Avenue
The New York Sheraton Hotel
SHERATON HOTELS & INNS, WORLDWIDE

It had been twenty years since I last visited the **Oregon Shakespeare Festival** in the lovely small town of Ashland. Then, I nearly froze to death watching uncut, intermissionless plays in the outdoor theater with its stage vaguely patterned after the Globe. This time the temperature was 100 by day, cooling down to balmy evenings. The festival has grown; a new 600-seat thrust-stage theater and a smaller theater-in-the-round have been added to the 1,200-seat amphitheater; there are four plays a day all summer, mostly sold out.

The festival dates dack to 1935, founded by Angus Bowmer as a working place for his drama students at nearby Southern Oregon State College; now it boasts a large company of professionals from all over, plus a scene-and-costume shop that any eastern theater might envy. It has become a place of pilgrimage; whole families, from western towns large and small, flock in "for the Shakespeare." They get a wonderful show: an hour-long pre-curtain concert of medieval songs and dances stylishly performed, and attractive performances of plays in which taut, witty direction welds a variably talented troupe into an impressive unit.

The best thing I saw, out of four plays in two days, was a *Timon of Athens* directed by Jerry Turner, the leading role brilliantly done by Michael Kevin. I had never seen *Timon* (have you?); it is a flawed but powerful fable, with many resemblances to *Lear*. The timelessness of its story justifies modern-dress treatment, which Turner has managed exceptionally well. His callow Athenian noblemen become effete young men in white suits with silver tennis rackets; Apemantus, the all-knowing antagonist, is a dwarf in black turtleneck, smartly acted by Danny Frishman.

I also saw a splendid *Tempest*, directed by Michael Addison (with Frishman as the Caliban)—a lovely pacing with elegant lighting and music. A *Taming of the Shrew* was less successful; Judd Parkin's piling of farcical staging onto forced-farcical dramaturgy made this piece of hack anti-feminist writing less bearable even than usual. There was also a fair-to-middling *Mother Courage* at one of the smaller theaters; Turner again directed, intelligently for the most part, but the Courage (Margaret Rubin) looked and sounded far too young for the part.

Ashland is little known in the East. It is far from anywhere else, but eminently worth the detour.

Erratum: The "7-member chorus" in last week's article is some printer's idea of Oregon's uninhabited wastes. Make that 70. ▬

NYJTL believes: "Tennis is not just another racquet."
U.S. OPEN TICKETS
Join us at our 1978 U.S. Open Benefit
Tickets (Box & Regular) for all sessions
HONORARY CO-CHAIRMEN
WALTER CRONKITE CHERYL TIEGS
PERCY SUTTON RONALD SAYPOL
All proceeds to benefit metropolitan area free tennis programs for children.
How to purchase: write specifying number of tickets, dates for day or evening matches, enclose a check for total plus $1.00 handling, to NYJTL, 1001 Jerome Ave., Bronx, N.Y. 10452 or call Marcia at 681-0080.
PRICES:
August 29-Sept. 5 Day Matches $12/Night Matches $10
Sept. 6 and 7 (quarters) Day Matches $25/Night Matches $15
Sept. 8 (quarters & semis) Day Matches $35
Sept. 9 and 10 (finals) Day Matches $125
A copy of the last financial report filed with the Department of State may be obtained by writing to New York State, Dept. of State, Office of Charities Registration, Albany, N.Y. 12231

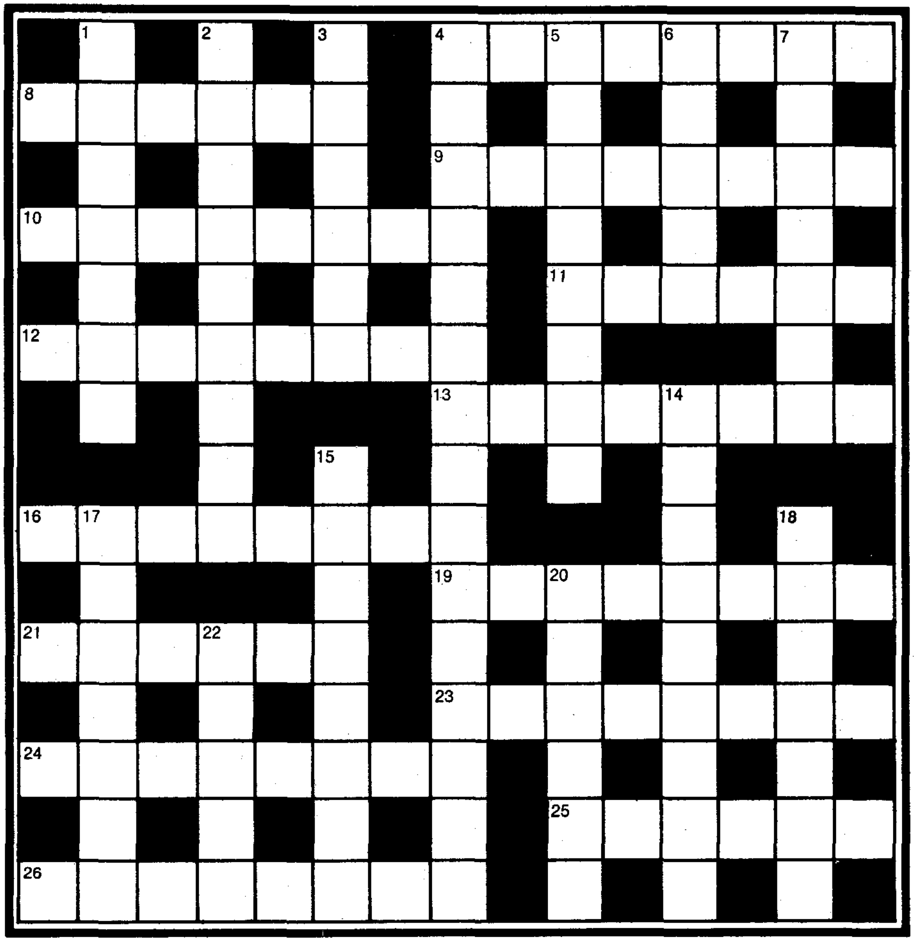
RISTORANTE Gaetano
Primavera Luncheon $6.00
Dinner Prix Fixe and a la carte.
Closed Sunday.
242 EAST 58TH ST. N.Y.C. 759-4660

the slow vacation

Feel you've been away twice as long. The slow vacation gives you time to do nothing at all. Or time to play tennis and enjoy the most beautiful waters in the Caribbean.
The Cayman Islands will make you forget how crowded the world is everywhere else.
Start to go slow at your travel agent. For brochures write Beach Club Colony, P.O. Box 898, Miami, FL 33133.
BEACH CLUB COLONY
DEPT. NY
Name
Address
City State Zip

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Clues

ACROSS

4 The good queen got tea back inside her finest old clothes. (4, 4)

8 Is able to take no foreign weapon. (6)

9 Light cart or car—lie perhaps? (8)

10 Hedge-cutting job for William, brother of a pirate? (8)

11 Compose diet in new form. (6)

12 Jogger about to take care of the Cockney lady? (8)

13 A girl in love is maybe fresh! (8)

16 Surely any sonnet may be composed without a poet? (8)

19 Dotty sort of game! (8)

21 More than excellent gas container? (6)

23 Rule by riot—trouble in the future! (8)

24 Emphasises the strains of modern living. (8)

25 Fast time by the Italian brought about by food! (6)

26 Eric without broken toes? How mysterious! (8)

DOWN

1 Friend taking in fashionable note for the theatre. (7)

2 Golf club for the fisherman? (5, 4)

3 Neither revealed nor counted? (6)

4 Still more notes for the theatre, perhaps—but not for the front of the house? (10, 5)

5 Island road in the interior of troubled Asia. (8)

6 Had a real go—taken to court. (5)

7 Give a cuppa after the fete to this statuesque beauty. (7)

14 I can get a rent problem while travelling. (9)

15 Animals with two tails or a judge? (8)

17 Properties of the Atlantic seaboard? (7)

18 A Boeing produced by this plant. (7)

20 Tough-sounding temperament. (6)

22 Warning for beer—right? (5)

© 1978, Times Newspapers, Ltd., London

Solution to last issue's puzzle:

P	E	R	S	I	A	N	C	A	T	■	■	■	■	A
■	A	■	T	■	S	■	O	■	R	■	A	M	I	D
■	T	H	E	T	H	I	N	M	A	N	■	A	■	A
■	S	■	M	■	P	■	V	■	G	■	I	T	E	M
■	■	P	■	K	I	N	E	T	I	C	■	T	■	S
A	M	O	U	N	T	■	R	■	C	A	M	E	R	A
D	■	T	■	I	■	■	S	■	■	N	■	R	■	P
A	C	T	O	F	F	R	I	E	N	D	S	H	I	P
M	■	E	■	I	■	■	O	■	■	I	■	O	■	L
A	R	R	A	N	T	■	N	■	H	E	A	R	S	E
N	■	S	■	G	O	A	T	E	E	S	■	N	■	■
T	U	B	A	■	T	■	A	■	R	■	M	■	M	■
I	■	A	■	T	I	M	B	E	R	L	I	N	E	■
N	O	R	M	■	N	■	L	■	E	■	M	■	S	■
E	■	■	■	■	G	R	E	E	N	L	I	G	H	T

CHANGE OF ADDRESS

Attach present mailing label here and write in *new* address below.

(Please allow 4-6 weeks processing time)

Name

Street Address

City

State *Zip Code*

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION

☐ RENEWAL

☐ 1 year—$18 ☐ 2 years—$32

☐ Payment enclosed ☐ Bill me

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $3.30/word; 2 consecutive ads $2.75/word; 3 cons. ads $2.60/word; 4 cons. ads $2.50/word; 13 ads per year $2.50/word; 26 ads per year $2.45/word; 51 ads per year $2.40/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra $5 for NYM Box #'s. Classified Display available at $192/inch. *Complete rate card available.* Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Only complete collection of Rockwells & Neimans - also Moore, Simbari, others - CARLYLE (212) 535-9443.

Art Gallery - Studio 53 Ltd., 424 Park Avenue, NYC 10022, (212) 755-6650. Largest collection of Norman Rockwell - Boulanger - Folon - Balet - Simbari in the Country - Open Seven Days.

Aerial Photographs of New York—Exhibition at CITYANA GALLERY, 16 East 53rd. Tuesday - Saturday, 11 - 6. PL 2-2079. Poster Sale ends September 15th.

ANTIQUES

Sixth Avenue Flea Market - Outdoors—Every Sunday 11 a.m.-7 p.m. The ANNEX, 25th Street & 6th Avenue. Dealer Information 929-9144; 243-7861. *Free Parking.*

An exclusive collection of antique clothing: New stock every week. Shawls, Silk Lingerie, Tuxedo Shirts, Accessories. HARRIET LOVE - 412 West Broadway - NYC, 966-2280.

Wipeout!! Tables, Chairs, Armoires, Desks, Racks, Buffets! Huge Selection! Noon - 7 p.m. 691-6634.

La Petite Histoire—Antique Clothing, 290 West 11th Street. Tuesday - Wednesday 1-5, Thursday 1-8 or by appointment, 243-6859.

CRAFTS

Fabulous summer yarns! French cottons and chenilles in glorious colors. COULTER STUDIOS, 118 East 59th Street, 421-8085.

ENTERTAINMENT

Magician... Madeleine—All occasions, Ages, Participation, Reasonable rates, (212) 475-7785.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events plus our own tennis and theatre parties. *Free* sample. PARTY VINE, 202 East 77th, NYC. (212) 861-4424 anytime.

Professional strolling violinists available for parties. Show tunes, pops, continental. Fiddlers Two. (212) 478-2982.

Disco Systems—Professional Mobile Sound/Light Entertainment for any occasion. (212) 729-7880.

Original **SINGING TELEGRAMS!**

"When Western Union discontinued its' singing telegrams, it left a void. . .now there's Musicbox to fill the gap. . .and with a personal touch!" . . .New York Times

Musicbox inc.: 212-857-1821

See your date before you meet! Introlens - Video Dating. Westchester, Rockland, N.J., NYC. The intelligent alternative. (914) 428-6766.

STOY® Mobile Discotheque... Saturday Night Fever or Friday Night Fox-Trot! Music/Lights... Non-Stop... Since 1964. Make Your Party - Anywhere - The Big One!... (212) 986-4994.

Single? Discover Twelve East!... A highly selective private club providing parties, theatre, lectures, tennis, picnics, backgammon, sailing, trips. (212) 986-1580.

Larry Ozone's Traveling Discotheque—Multi-Media Party Entertainment... Dance Music Of Every Decade. Party Catalysts. Lighting Environments Designed for Homes, Restaurants, Country Clubs, Hotel Ballrooms. (212) 969-2832.

Singles Central Registry Matching®—Matches guaranteed. We've lawyers, teachers, all careers. N.Y., N.J. (201) 795-0202; (201) 451-9044.

SINGLES MEET

Through IDC, New York's most exclusive club for attractive, intelligent singles.

NEW YORK • BEVERLY HILLS • FT. LAUDERDALE

CALL NOW (212) 682-2040

Caricaturist STEVE BRODNER draws crowds. (212) PL 3-2310.

Hypnosis — Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

Music On The Move—We have made the President's Toes Twinkle, the Stars of Broadway's "Dancin" Shine, the Zoological Society go Ape! The Disco Party with a touch of class. Call our host Gustavo Faerman, (212) 575-0704.

Rolling Records Has Your Music—Any occasion - Reasonable Rates. (212) 361-7540; 937-3772.

Singles - All Ages—Local and International. Dignified introductions with personalized service. Call KISMET, toll free 1-800-443-4347.

Caricatures... For any kind of party! Call (212) 675-6975.

Flip Side Traveling Disco... New Jersey's personalized and most spectacular Mobile Disco. Euphoria is achieved with our fabulous lighting entourage and sound scheme. (201) 239-1150.

Disco-Van 2000®—The Traveling Discotheque! Spectacular lighting / Fabulous Music / Beautiful people... From the Hamptons to Deal... we have made the greatest summer parties even greater. Celebrity References. (212) 662-6312, 10-6 p.m.

ENTERTAINMENT/CHILDREN

Birthday Parties—Magicians. Our Place - Yours. MAGIC TOWNHOUSE, (212) 752-1165.

Sandy Landsman, The Music Clown—Songs, puppets, balloons, participation! (212) JU 6-6300.

"Children's Delight"... *Post.* Comedy, puppets, participation. "ROGER RIDDLE"... JU 2-4240.

RESTAURANTS

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757. ***John Canaday - *N.Y. Times Guide To Dining Out - 1976.*

GOURMET SERVICES

Need a Professional Caterer?... Just call... RESTAURANT ASSOCIATES. French and Italian picnics, Italian buffets, theatre parties, fund-raisers, entertainment packages... and more. For that special event call 997-1406.

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

CATERING *"NO FINER FACILITIES ANYWHERE!"*

WEDDINGS*FASHION SHOWS*LUNCHEONS
DINNERS*BUSINESS MEETINGS*COCKTAIL PARTIES

SPECIAL DISCO
BAR MITZVAHS
And SWEET
SIXTEENS!

At The World Famous COPACABANA

Call PETER DORN
Monday to Friday
10 A.M. to 7 P.M.

10 East 60th St.(5th Ave.)
N.Y.C. Res: PL 5-6010

Only The Best! at FOREST HILLS LIQUOR (The Wine Merchants), 108-09 Queens Boulevard, BO 8-0800.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

MOTOR YACHT *Cabaret*

Manhattan's Most Unique Catering Concept

SPECTACULAR VIEWS OF MANHATTAN

Cruises year'round • Heated/air-conditioned comfort
Elegant Foods • Impeccable Service • Groups up to 250

A PERFECT SETTING FOR SPECIAL EVENTS
(212) 929-3585

A Valentine Room Affair—A lovers fantasy dream room - Weddings - Personal and Corporate parties. Fine dining - dancing. 683-0044.

LEISURE ACTIVITIES

Summer's Biggest Bash! Floating disco party. Unlimited free drinks. Wednesday, August 16th. Celebrate 20 years of leisure and lifestyles with the MATTERHORN CLUB. Call (212) 486-0500.

Tennis & Golf Instruction & Practice. EASTSIDE TENNIS & GOLF, (84th & 3rd). 472-9114.

Attention All Meditators—Laurel Ridge, formerly Litchfield Residence Course, has reopened. Groups or individuals are welcome every weekend. Pastoral surroundings, comfortable accommodations, excellent cuisine. Call or write for brochure: LAUREL RIDGE, RR #3 Wigwam Road, Litchfield, Connecticut 06759. (203) 567-5568.

Dining Cruises, Sailing Instruction—On 41' Ketch. L.I. Sound. (914) 235-8370.

"Your Hideaway In Central Queens"—Grand Central Parkway at Union Turnpike. A soft, soothing, fantasy world. Where you can relax. And dream. And shed the turmoil of the day. For a few hours. Or as long as pleases your fancy. Today, escape to the uncommon place. KEW MOTOR INN, (212) 658-4200.

Clothing Optional Clubs—Beaches, Campgrounds, U.S.A. and worldwide. Free details. FUN CLUB, P.O. Box 432-NY, Bellflower, California 90706.

NEW YORK CLASSIFIED

LEISURE ACTIVITIES

Country Cycling Tours—Weekend Bicycling, Berkshires, Catskills, Transportation, Bicycle rental. (212) 866-0760.

Badminton Parties—Worlds most popular racquet sport - Free lessons, birds, racquets, refreshments. $8/person, $6/members. TENNIS INSTITUTE, 27 East 19th, fully air-conditioned, 254-4960.

Skin- & Scuba-Diving—Aqua-Lung School of New York. Individualized instruction starts weekly. Flexible schedules, all equipment. Certification. Fran Gaar, Director - P.A.D.I. - W-M #1. (212) JU 2-2800 - 24 hours.

VACATIONS

Village Latch, Southampton—"A truly beautiful intimate Inn". In town on 5 acres. 101 Hill. (516) 283-2160.

Fire Island—Ocean Beach; "JERRY'S", Monday - Thursday, Bed/Breakfast, $20 daily. Reservations (516) 583-8870.

IF YOU CAN'T BE A HOUSE GUEST IN EAST HAMPTON THIS WEEKEND, BE OUR GUEST

THE SEA SPRAY

East Hampton's ONLY OCEANFRONT HOTEL. Even tho our main building was destroyed by fire we still have 45 Hotel rooms available for rent at reduced rates this summer located on our 1500' ocean beach. For reservations call: (516) 324-9000.

Tennis Clinic in Hamptons—Beginners/Intermediate. All meals, lodging. Pool, ocean. Reasonable. (212) 873-4022.

Would you go to the Riviera if it were 90 Minutes from Manhattan? Discover Walter Goldstein's Bath & Tennis & Dune Deck Hotels. On the ocean, Westhampton, Beach, N.Y. Midweek Special, 4 days, 3 nights $90 per person, double occupancy, E.P. Tennis included. (516) 288-2500 or (212) 895-1870.

4 DAYS FREE

PAY 7 • STAY 11 Includes all meals, private conferences with our dietician, separate health spas for men & women, water exercise classes, Tennis (day & night), Golf (3 times), Free daily massage, nitely dancing & shows, every resort facility

Harbor Island Spa Resort Hotel

Miami Beach, Fla. Toll Free: 1-800-327-7510

TRAVEL

Club Mediterranee Reservations—Worldwide. Space Available. "Rated 5 Star by CELEBRITY", (212) 354-1600.

Go Away!... Published - Individually designed packages. Private Villas, Cruises, Short Vacations. Déjà Vu Travel, (212) 221-6657.

Maine Coast Windjammer Cruises—Write Schooner Nathaniel Bowditch, Box C, Harborside, Maine 04642 for brochure. (207) 326-4440.

Western Safari - Wanted a few adventuresome people for camping tours including White Water Rafting, Jeeping over Rockies, explore Ghost Towns, Horseback, Hiking Grand Canyon, much more. Fun at half price of motel-restaurant tours. Finest campgrounds, all meals and equipment provided. HEART OF AMERICA, 3379 Wedgewood, El Paso, Texas 79925, (915) 592-5984.

Airlines and Travel Agents don't tell it all... call JB's WORLD, (212) 582-6670.

Greece—Quality Charter Flights - Greek Island packages - AEGINA TRAVEL, (212) 942-9500.

Fly Europe—Same Day Confirmed, Cheapest. "Charter Shop," (212) 490-3056.

SCHOOLS

The High Croft School—Boys Boarding 11-19. Individualized instruction in basic skills. Assistance for dyslexics. Sports. Enroll any time. 133 Gale Road, Williamstown, Mass. 01267. (413) 458-8136.

INSTRUCTION

Read Faster - $98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

Swim-o-phobia? Cure it forever. Our private lessons by professional instructors will have you phobia-free and swimming in no time. We guarantee it! The atmosphere is relaxed, the 60 foot pool is a swimmer's dream and rates are modest. PARC SWIM & HEALTH CLUB, 363 West 56th Street, NYC. JU 6-3675.

"How To Start, Fund, Manage a Nonprofit Organization! 873-7580.

Group Tennis Clinics Now Forming—M-F and Weekends. Five 1 hour lessons $40. Beginners - Advanced. We'll form groups and supply racquets. Also Private and Semi-Private lessons. All instruction by top pros. Free Parking. WALL STREET RACQUET CLUB, 269-8656.

PHOTOGRAPHY

Best, creative Wedding Photography by Skye King, Rainey Day. 831-0900.

SEMINARS

Albarracin opens its doors after 600 years... Seminars start the end of August. Box 1302 NYM.

COUNSELING

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

Behavioral Therapy—Sexual Dysfunction men and/or women. Comprehensive program in Sexuality and Relationships. Specializing in effective short term program. Call Jane Katz, M.A., (212) 986-8545.

Sex Problems? Single? Help is available. Medical supervision. Professional counseling. 580-8444.

Short-Term Therapy: Career, Marriage, Sex, Anxieties. Ph.D. (212) 683-1194.

Marriage, Couples, Divorced, Single! I'm OK - You're OK. TRANSACTIONAL ANALYSIS, (212) 838-0072; (201) 838-6696.

PERSONAL IMPROVEMENT

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

Hypnosis, weight loss, stop smoking, student concentration, etc. (212) 592-6114.

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (212) 769-8089; (518) 329-1228.

Hypnosis! Weight, Smoking, Concentration, Self-Hypnosis! PAUL CAINE, Ph.D., 683-1194.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Twenty years in operation. Medically Accepted. PAWLING HEALTH MANOR, Hyde Park, N.Y. 12538. (914) 889-4141.

Biofeedback: Stress Therapy! Learn to control stress through cybernetic self-regulation. Professionals. Biofeedback Study Center, (212) 673-4710.

Get a New Look for Yourself at

Contact Lens Headquarters

Soft Lenses

Soflens (New Ultra-Thin)
Hydrocurve
Aquaflex
Accu-soft
A/O Soft
Naturvue
Tresoft
Astigmatic Soft

Hard Lenses

Wetreat
Gas Permeable
Cosmetic
Polyflex
Ultra-Violet Inhibitor
Polywet
Bifocals
Prismatic
Astigmatic
Mini-Flex

Semi-Soft — C.A.B. Lenses

Which One Is Best For You?

Come in for a no obligation - consultation try on. If you presently have hard or soft lenses we may be able to improve your comfort and vision.

Difficult and unusual cases welcomed.

Telephone inquiries invited.

Call: PE 6-9636

Sight Improvement Center, Inc.
25 West 43rd St., N.Y.C.
Suite 316 • 3rd fl.

Lose Weight, Stop Smoking! Ear-Acupuncture. Free literature, Licensed Doctors. 534-6800.

Infertility Problem—Fertility, diagnostic and treatment center. (212) 734-5700.

You've had your last food binge! Free consultation. THIN FOREVER! 867-3466

Increase your Confidence/Creativity with Body Language. Professional Instruction. Individual/Group. (212) 989-6791.

WEIGHT LOSS GUARANTEED

***Ultimate Diet.* Famous Traylor Method. Fasting. Juices. Special Diets. FREE DAILY MASSAGE... Sauna... Whirlpool Baths... Golf... Tennis... Lovely pool on 10 acres of giant pines, ringed by golf course and hiking trails. Only 40 Guests... Distinguished Reputation Since 1959.**

SETON INN SPA

Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Visual Problems? The *preventive* alternative in professional vision care: PRIMARY VISION CARE CONSULTANTS, 689-0525.

Southampton—Health/Tennis Spa. Fasting/Health food, yoga, stress reduction - Tennis school. (516) 283-5444.

Facelift with Acupuncture—Wrinkles? Lines? No surgery. Licensed Doctors. Free literature 534-6800.

PUBLIC NOTICE

Poetry Wanted for Anthology—Include stamped envelope. Contemporary Literature Press, Box 26462, San Francisco, California 94126.

FURNITURE

Tremendous Discounts on Famous Name Furniture - Henredon, Drexel, Widdicomb, Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

Leather Furniture... Largest selection in the USA, at incredible prices. LEATHER CENTER LTD., 242 East 51st Street, 838-2823, open Sundays too.

NEW YORK CLASSIFIED

$200 Convertibles—NYC's largest selection of $200 sofabeds. Values to $400. Immediate Delivery. JENNIFER HOUSE, Downtown—404 Park Avenue South corner 28th Street. LE 2-4697. Daily 10-7 p.m. Uptown—1530 Second Avenue (between 79th-80th Streets), 535-1242. Daily 10-9 p.m. Saturday 6. Both stores open Sunday, 12-5 p.m.

Lucite & Plexiglas—Furniture, accessories, custom work, factory prices. PLEXI-CRAFT, 195 Chrystie Street, 10002. (212) 673-4550. Catalog $1.00.

(212) 677-3220
(201) 659-2224

FURNITURE DISCOUNTS

NAME BRAND

BEDROOMS • DINING ROOMS • LIVING ROOMS

We are more competitive than "the others" and give you something extra: *the human touch*. Expect a low key, hassle free experience when you phone or visit us. Enjoy person to person involvement with a professional in translating your home into an expression of you.

Please check prices with us before placing your furniture order anywhere

See five huge floors of exciting displays

OPEN 7 DAYS A WEEK

Our 25th Year

Free Parking Next Door

Furniture Distributors of America, Inc.
117 EAST 24th St. (Between Park & Lex.) NYC

Fredrick the Mattress King—Discounts on name Brands, Bedding, Convertibles, Lifestyle Furniture. MU 3-8322.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 687-3868.

STILL BUYING FURNITURE AT RETAIL?

Not Very Intelligent — Really.

OUR DIRECT TRADE DISCOUNT PRICES plus our access to every important brand name will more than convince you that we are your **real** furniture connection. Buy decorator quality for EVERY ROOM OF YOUR HOME at our 5 Floor Trade Showroom Building

New York FURNITURE *Center*

Bank Americard
Master Charge

41 East 31st Street, New York City, N.Y. 10016
Telephone OR 9-8866 • Free Parking
Daily & Sat. to 5:00 • Thurs. to 8:30

IF IT'S FURNITURE — WE'VE GOT IT ALL

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... FURN-A-FIT WORKSHOPS, Downtown - 453 Park Avenue South, 689-6634. Eastside - 228 East 51st Street, 755-7707. Open Sundays.

Brass Beds... See the best! JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

NORTH CAROLINA FURNITURE DISTRIBUTORS

BUY FURNITURE AT COST - PLUS PRICES.

CHOOSE 409 FAMOUS BRANDS AT COST PLUS PRICES, DIRECT FROM LEADING MANUFACTURERS. NEED FURNITURE?
Call (212) 260-5850 For FREE Cost- Plus Prices!

Bedrooms, Dining Rooms, Living Rooms, Sofa Beds, Wall Units, Bedding, Etc. All Available for Direct Home Delivery.

NORTH CAROLINA FURNITURE DISTRIBUTORS
48 East 21st Street. • (212) 260-5850
Master Charge or Visa accepted
Mon. - Sat. 10-6, Thurs. 10-8, Sun. Noon-5

Sofabed Experts for 31 Years... Best Values! Featured in *Sales & Bargains*. Immediate Delivery! FLAKS CONVERTIBLES, 49 East 34 Street Will Not Be Undersold! OR 9-2322.

MUSIC

Study Voice as Instrument with Professional Singer. Call 549-7358.

PETS

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

Pet Sitting Service—Vacationing? Have one of our pet lovers stay in your home to attend to your pet's needs. Personal interviews and references. (212) 431-5451.

Vacationing from Manhattan? Leave your cat happily in your home. CATCARE, 421-5056; 695-8343.

AUTOMOBILES

1972 Chevrolet Station Wagon—9 passenger, a/c, *power steering, power brakes, good condition* - $1,200. 359-8269 evenings.

WANTED

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Paintings, Silver. Anywhere. ACE GALLERIES, (212) 260-2720.

Wanted: 2,000 used handmade Oriental Rugs for European market. NEW YORK ORIENTAL RUG COMAPNY pays top cash anytime. Call us before you sell. (212) 686-2385; (212) 594-1862; (305) 325-8828; (215) 527-3226; (617) 731-3676.

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

SERVICES

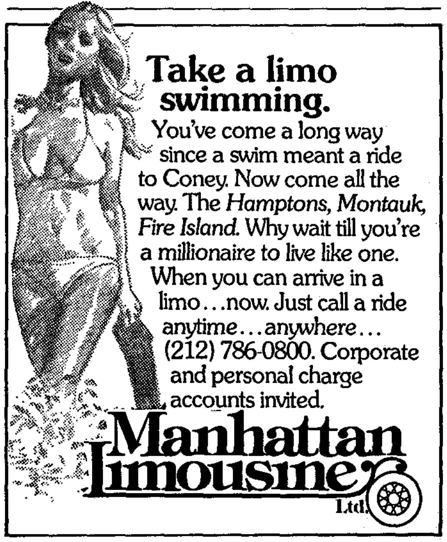
Telephone Answering from $5.00, Professional Service. Praised in "Sales And Bargains." METRO-LINES, (212) 691-5800. Direct pickup available.

$3 Answering Service/Mail Service $3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

Home/Business Burglary Insurance at low cost. Any neighborhood acceptable. UNIVERSAL RISK ASSOCIATES, (212) 227-9100.

Answering - Mail Service—$4.00 per month. 1 month *Free* with this ad. 582-2600.

Your Handwriting Analyzed In Depth—$15... Elisabeth King, Box 1290 NYM.



Take a limo swimming.

You've come a long way since a swim meant a ride to Coney. Now come all the way. The *Hamptons, Montauk, Fire Island.* Why wait till you're a millionaire to live like one. When you can arrive in a limo...now. Just call a ride anytime...anywhere... (212) 786-0800. Corporate and personal charge accounts invited.

Manhattan Limousine Ltd.

From $4.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Save 20%-RUG CLEANING SALE

Domestic, Oriental and custom area rugs expertly cleaned in our plant. Wall to wall carpeting professionally steam cleaned. Limited offer.

LONG ISLAND CARPET CLEANERS
(212) 784-5500; (516) 483-6900

Image Consultants—Shopping, coordinating Fashion and Interiors. 724-3572. References.

Xerox—Absolutely cheapest in town - 3.5 per copy with this ad. Minimum $1.00. 595-1567.

Flawless Typing—Theses, manuscripts. Reasonable rates. Days (201) 224-7613; Evenings (212) 323-3135.

RESUME SERVICES

The Correct Image: Resume/Career Service. RITA WILLIAMS, (212) 687-0890.

"Eye Opening Resumes" and Creative Job Strategy. CAREER PLANNING INSTITUTE, (212) 687-6270; (914) 946-1065, 24 Hours.

Resumes and Cover Letters Determine Interviews. For the First and Best Impressions - Linda Layton RE•SPONSE CAREER COUNSELLING, (212) 228-8908.

LEGAL SERVICES

Bankruptcies, General Law—Reasonable. Law Offices, G. Oppenheim, (212) 682-7642.

New York Legal Consultants—Debra Nussbaum, Managing Attorney. Uncontested Divorces $150.00. Personal Bankruptcy $200 complete. Other fees on request. (212) 220-4510; (212) 349-3483.

Entrepreneurs... Starting, Financing, Going Public, Refinancing, Acquiring or Selling a business? Discreet legal services at competitive rates. Cable: WISELAWYER NEWYORK, 758-5900.

Attorneys—all legal matters, free consultation, reasonable fees. (212) 964-2500.

N.Y. Law Firm—Bankruptcy $200, Uncontested Divorces $140. Plus costs. Accidents, Criminal Cases, Malpractice, Real Estate. Free information on phone. (212) 964-0081.

HEALTH/BEAUTY SERVICES

Unwanted Hair Removed—The Painless No Needle Way. Depilatron by Marion & Rita, 895 First Avenue, between 50th & 51st Streets, 838-0130. Closed Monday.

Suzanne De Paris—Praised by International Beauty Editors. Waxing, Facials, Make-up, Paraffin Massage, Individual Eyelashes, Eyelash Tint, Tipped Nails, Pedicures, Paper Manicure. 509 Madison Avenue (53rd Street), 838-4024. Credit cards accepted. Open Monday thru Saturday.

Make-up and fashion coordination—by Theresa. Individually and group. Leave message, 228-0900.

Electrolysis for Men—Ears, neck, back, etc., cleared permanently, safely. Low summer rates. Midtown. By appointment. TOM MASTERS, (212) 759-2647.

NEW YORK CLASSIFIED

HEALTH/BEAUTY SERVICES

Hair Today...
None Tomorrow.
Lucy Peters
THE UNIQUE
ELECTROLOGISTS
T.M
UTILIZING THE REMARKABLE
INSULATED BULBOUS PROBE
PROVEN, IMMEDIATE AND
PERMANENT RESULTS
Editorialized Nationally in The N.Y. Times Magazine, Vogue, L'Officiel & American Home.
Manhattan 486-9740 Queens 830-0330

Gigi Honee Hair Removal—Fast, expert. Full legs including bikini line $18. Pedicures. Open till 8 p.m. Wednesdays, Thursdays. ESTÉTICA, 305 East 53rd, 753-0475.

Waxing, Manicure, Pedicure, Hair Remover Experts... Men's Division... Ladies Division... INDIVIDUALLY YOURS, 14 East 60th, (212) 593-2240.

Summer Special: 10% Off. Waxing, Pedicures. RADIANT BEAUTY, 140 West 57th, 582-5338.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

HOME/BUSINESS IMPROVEMENTS

Vertical Blinds Wholesalers – 12 ft - $169! Mini-blinds - Unbeatable Discounts! Hamptons... N.Y... N.J... (212) 244-4270.

Fine Painting—Very neat, excellent references. DENIS CLEARY, 254-4244.

Floor Metamorphosis—Wood flooring, vinyl tile installations. 5 year guarantee. Shop around - We'll beat any professional price! NEW YORK FLOORMAN, INC., 289-2900.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 247-7799.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

Golden Floors—Professionally scraped, stained, waxed, polyurethaned. Call 654-7687.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Interiors Designed from $50—Styled to suit you. 362-3543.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

Painting, Paperhanging, Cabinetry, Floors—Top Quality, Servicing Decorators Extremely Reasonable. CI 6-9477.

Levolor Riviera's - Vertical Blinds—Forget all other discount claims. Will beat any prices. Guaranteed Lowest Prices. KHP INC., Established 1946, (212) 238-5353.

Leaky Faucet? Blinds, shelves, fixtures, to be hung? Window stuck? Outlets broken? Before the year is out you'll need us. In fact, you may need us right now! PROFESSIONAL HANDYMAN Service... 532-3030.

Ceramic Tile—Large selection Floors - Walls. Installations. Repairs. THE QUARRY, 183 Lexington (31st), 679-2559. Closed Weekends July/August.

Fine Cabinetry—At competitive prices. Serving all Manhattan. Please call: PETER SPINELLI, 868-3330.

Quality Painting, Striating, Marbalizing, Wood Graining, Antiquing, Gold Leaf. Serving Decorators and Trade. 246-9473.

Plumbing Work—Don't despair, we care. New/alterations. Licensed Plumber. (212) 863-4771.

Send this ad for free catalog

poggenpohl
the ultimate kitchen
HASTINGS
Tile • Baths • Kitchens
NEW YORK CITY 964 Third Ave.,
New York, N.Y. 10022 212-755-2710
GREAT NECK 404 Northern Blvd.,
Great Neck, N.Y. 11021 516-482-1840

Professional Painting—Private Houses, Coops, Apartments. Quality workmanship. Fully insured. Free estimates. 654-2015, 24 Hours.

Ceramic Tiles—Custom. Handmade, hand painted. Hearthstone Tiles. 663-8488.

Compulsive Perfectionists will paint your apartment flawlessly. Expert wallcovering. Excellent References. Reasonable Rates. (212) 362-9763.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

GREENERY

Professional Plant Care—Homes-Offices: Maintenance, Repotting, Treatment. Terraces - Vacations. GREEN GREER®, (212) GR 5-4846

Terracescape: Indoor/Outdoor Commercial, Residential, Design. Plant decorating. (212) 586-3700.

LICENSED MOVERS

Bloomingdale's Quality; Woolworth Prices. BROWNSTONE BROTHERS, 323A East 89th, #1665, 289-1511. Local storage.

American Van—Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

Metro Movers: Transition without trauma. #1711, 260-4013, 219 Bowery.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

Moving?... You'll love our low rates. S & D QUICK MOVERS, #399, 91 East 2nd, NYC. 228-1900.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Result Movers—"We try softer." #1675, 928 Broadway, (212) 475-6544.

Hud Movers. Licensed. 3 men and van. $30 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

Morris Vans. Since 1898. Packing, Handling Fine Furniture, Paintings, Glass, Pianos. Offices. Reliable, Efficient. #303, 572 Grand, NYC, 379-0031.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC, 777-8774.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Graduate—Often recommended. Local / Long. #1706, Storage. 420 West 119th, 864-7640.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

The Padded Wagon—Antique & fine arts specialist. Fireproof storage vault, our own warehouses. Packing, crating. Household and commercial. Free Estimates. Master Charge. #709, 692 Greenwich Street; 120 West 107th Street, Manhattan. 222-4880.

Nice Jewish Boy with Truck and Warehouse, storage, pianos. Phone estimates. "I care". 7 days/Nights. 925-1043. #1678, 157 Hudson, NYC.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 211 West 28 Street, NYC. 594-3535.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Household & Commercial Moving. Personal Estimates. Immediate Service. 677-7930.

Imperial Van Lines—Long Distance, Overseas, Containerized Storage... California, Florida Specialists. Packing, crating. 125 Barrow. I.C.C.# 65665. (212) 622-5858.

Nuhorizons Moving Inc.—Low, Low Rates! 940 Southern Blvd., #1753. Professional service, free estimate. (212) 328-5300.

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. 255-1788. #742. 675 Hudson St, NY.

TRUCKERS

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 431-6328.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Truckers' Cooperative—Hard working, experienced, long distance, storage, anytime. 864-0151.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. CA 6-6670.

Light Truck—Safe Handling & Transportation... Guaranteed... 940-0011 Anytime.

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

Gay Truckers—Local, Long Distance, Storage, Packing, Crating. 622-5944.

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

MERCHANDISE OFFERINGS

Levolor Rivieras, Vertical Blinds—We'll beat any prices in the Metropolitan area. (212) 745-0501.

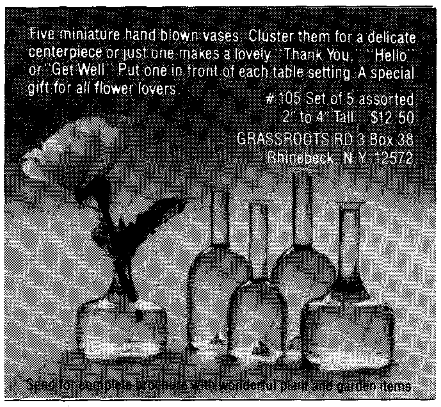
NEW YORK CLASSIFIED

Vertical Blinds... Professionally Installed Within 72 Hours... Horizontals too!... Consultants to Designers... Decorators... Architects. WINDOW FASHION FACTORY... (212) 435-6326.

Alexander Shields August Special—20% off on our Made to Order Suits and Sports Jackets. Come See. 484 Park. 832-1616.

Call W.E.L. Distributing—Discounts. Major Appliances. A/C. TV's. 423-4170.

Lucite & Plexiglas—Furniture, accessories, custom work, factory prices. PLEXI-CRAFT, 195 Chrystie Street, 10002. (212) 673-4550. Catalog $1.00.



Five miniature hand blown vases. Cluster them for a delicate centerpiece or just one makes a lovely "Thank You," "Hello" or "Get Well." Put one in front of each table setting. A special gift for all flower lovers.

#105 Set of 5 assorted
2" to 4" Tall $12.50

GRASSROOTS RD 3 Box 38
Rhinebeck, N.Y. 12572

Send for complete brochure with wonderful plant and garden items

Air-conditioners, Television, Appliance Bargains... New... Warranteed... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

Hot Tubs—Do it yourself Hot Tubs. Complete kit under $1,000. Clear, all heart redwood, pump, filter, heater, accessories. Write Chagrin Valley Hot Tubs, 2887 Berkshire Road, Cleveland, Ohio 44118.

National Brands—Air Conditioners, Appliances, TV's, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

Custom designed silk screened T-Shirts—Premium and promotional merchandise. A.K. ENTERPRISES, 582-2600.

JUST WHAT
YOU'VE BEEN
ASKING FOR...

STOREWIDE
50% SALE

Ultra-Suedes - Suits - Dresses - Skirts
Slacks - Vests - Blouses - Tops

Ruth Brooks
1138 Third Avenue (at 66th Street)

Original Crosswords—Anagrams, Allusions, Wordplay. $2.00 per set. RAYMOND McGLYNN, 306 West 94th, #406, NYC 10025.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

DO YOU KNOW?

That we create new exciting 14Kt. jewelry from outdated things you hardly wear.
We can do a terrific job before the Fall clothes are off the rack and on your back.

Upstairs at
Elsa Nelkin & Goldie Blum INC.
(212) 249-0681 • SUITE 205 Open Daily
10 a.m.-4 p.m., Closed Mondays & Saturdays
790 MADISON AVE. *(at 67th St.)*, NEW YORK,
N.Y. 10021

T-Shirts, Sweatshirts, Bags, Umbrellas—Your advertisement silk-screened. Designed to order. 3 dozen minimum. GALE GRAPHICS, 729-1515.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

T-Shirts, T-Shirts—We specialize in promotional shirts. SERIGRAPHICS, 362-6320.

PERSONALS

Swordfish—We need you August 8th - Sunny & David.

A Wish for Sweet David—A Birthday filled with Magic... Georgia.

EMPLOYMENT

EMPLOYMENT OPPORTUNITIES

Is there *life* after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RE•SPONSE CAREER COUNSELLING, (212) 228-8908

Assist frenetic Ad Manager *of major* New York publication. Excellent organizational ability required. Patience and sense of humor a must. Average skills fine. Immediate hire. Call: 986-4600, Exts. 217; 227.

Between-job jobs

Secretaries, typists, other office workers. Before you take your next full-time office job, try a temporary job from Manpower of New York. Weekly checks. Immediate openings. 22 locations. Call (212) 391-6400

MANPOWER®
TEMPORARY SERVICES
OF NEW YORK

REAL ESTATE

APARTMENTS AVAILABLE FOR RENT

If you've made it to the top, live there! 4 bedrooms, 4½ baths, penthouse suite, including family room, formal dining room, center-island kitchen, fireplace in living room and much more. Huge terraces with panoramic views of New York and New Jersey. THE COLONY, Ft. Lee, N.J. Atop the Palisades. By appointment only. (201) 461-3164.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD, 794-9494. As featured in... *N.Y. Times,* Careful screening, brochure. 127 East 69th Street.

A Comfortable Approach for Selective New Yorkers—PREMIERE MANHATTAN ASSOCIATES, 581-6976. Emphasis on lifestyle. Thorough screening. Ask about our "fee refundable policy". Midtown at 119 West 57th Street.

APARTMENT WANTED

Chairman of Board—needs 2-3 bedroom. Call Joyce, 935-8063.

Middle aged single man starting employment in Manhattan would like to apartment sit beginning September 1st. Excellent references. Box 1303 NYM.

Vice President Major Bank—needs 1 bedroom, furnished. Call Jane, 935-8063.

Older Woman—Reliable, quiet, would apartment sit October - April. References. (914) 628-7047.

Apartment Sitter **- Manhattan**—Mature Ph.D. Candidate. August - Late Fall. References. 724-6591.

SUBLETS

C.P.W. 60's—Luxury building, architect designed 6 rooms, 3 baths, 14 panoramic views, dishwasher, washer/dryer, a/c, parquet floors. 1-2 year sublet, $1,650 or purchase improvements, assume lease. Available October 1st. 757-6967.

Corporate Apartments—Fully furnished, with maid service. Eastside locations. Flexible terms. 586-6575.

Exquisite 1 bedroom in Galleria—43rd floor. Call 935-8730.

HOUSES AVAILABLE FOR SALE/RENT

Sagaponack, Long Island—Splendid acre plus potato barn on narrow lane, $40,000. Tina Fredericks, (516) 324-4418.

House-hunting? Teaneck, New Jersey offers a quiet but diversified suburban lifestyle within minutes of the Big Apple. For further information about our community, write: TEANECK HOUSING Information Office, 721 Teaneck Road, Teaneck, N.J. 07666 or call (201) 837-0272.

Block Island, Rhode Island—High on hill, view of *ocean, 8 rooms, 1½ baths, year round on 2 acres* reduced to $85,900 or with 5 acres $115,000. (305) 588-9488; ARS, 108 Harvard Drive, Lake Worth, Florida 33460.

Intimate Hideaway—1 hour Manhattan. 2 bedrooms, 2 baths, cozy fireplace; secluded, wooded; picturesque bridge over babbling brook; in-ground pool, cabana, separate summer cottage. $79,500. (914) 737-1248.

HOUSE EXCHANGE

House in Larchmont for Westside apartment, 1-2 years, couple/1 child. Send details: Fetherstonhaugh, General Delivery, Larchmont P.O., Larchmont, N.Y.

LAND AVAILABLE

100 acres to develop to your liking near Whitney Point off I-81. 25 tillable, rest wooded, 1558' frontage on paved road. Fruit trees, spring, well, timber, beautiful views. $60,000. Owner evenings, (609) 585-2684.

Block Island, Rhode Island—Beach front, 2 Acres each lot. Reduced for sale, $25,000 per acre asking. - 7 Acres reduced to $9,850 per acre. View of ocean and Island. - 3 acres meadowland with view $8,890. (305) 588-9488; ARS, 108 Harvard Drive, Lake Worth, Florida 33460.

SUMMER RENTALS

East Marion, L.I.—Beach condominium, 1 bedroom, living room, kitchen, bath, private beach - golf. Available thru October. Asking $1,500. Jacqueline Kyle Kall, Realtor, (212) 885-1111; 1166; 1752.

Stockbridge, Massachusetts—Beautiful Colonial. Idyllic setting. Weekly/Weekends through Fall. (413) 298-3750.

FOREIGN REAL ESTATE

Discovery Bay, Jamaica—On beach, 3 bedrooms, 3 baths, air-conditioning, veranda. $2,400 year. (212) 762-2950.

Mykonos, Greece—One of the prettiest homes on the island. Furnished. Salon, 2 bedrooms, 2 baths, kitchen; separate artist's studio. ½ acre garden, excellent well. 1 km from town. $125,000. P.O. Box 5597, Santa Barbara, California 93108.

ART & ANTIQUES

This is a biweekly Section for Galleries, Antique Dealers & Auction Houses limited to Display Ads only. Display Ads are sold by the inch. The Introductory Rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

GEOFFREY HOLDER
Director, Choreographer, Set Designer, Costume Designer, Artist, and Actor

"I've been collecting art for a long time—Haitian paintings, African sculpture, Mexican Art, American folk art—and it's amazing how tastes don't really change. What I liked as a child, I like now. I guess you could say I collect everything—including friends—at PB Eighty-Four. It's a marvelous place!"

PB Eighty-Four, a division of Sotheby Parke Bernet, holds auctions of furniture and decorations almost every week, plus special sales of Paintings, Watercolors, Drawings, Prints, Oriental Art, Jewelry, Americana, Judaica, Toys, and other collectibles. Please write for a complimentary sample catalogue to Dept. NK. You owe it to yourself to discover New York's most surprising auction gallery—PB Eighty-Four.

PB EIGHTY-FOUR 171 EAST 84TH STREET NEW YORK 10028 212/472-3583

TURN OF THE CENTURY
Original Posters
MUCHA to 'MISTINGUETT
FOR HOME & OFFICE
Largest Selection of
Maitres de l'Affiche
Park South Gallery
at Carnegie Hall
885 7th Av NY 10019 (212)757-5469

MAKERS
GALLERY
124 SPRING STREET
SOHO, N.Y.C. 10012
(212) 966-7224

NORMAN ROCKWELL
ORIGINAL OILS
Largest selection of signed limited edition graphics
STUDIO 53
424 Park Ave., New York, N.Y. 10022
(Between 55th & 56th Sts.)
212-755-6650 • Open 7 Days

Why you should buy
GRAPHICS from GALLERIE II

Because GALLERIE II offers you the finest selection of graphics, original oils & lithos for home & office at near wholesale prices. We will not be undersold. Visit or phone for complete information.

One Penn Plaza (lower level)
N.Y., N.Y. 10001
(212) 736-0563

Gallerie II

ON CONSIGNMENT

If you're interested in either buying or selling ***fine furnishings*** *(antique and otherwise),* ***jewelry, paintings, silver, orientals*** *or* ***any unusual item of value,*** *you'll be impressed with our shop.*

OPEN MONDAY THRU SATURDAY 10 TO 5

95 Pondfield Road Bronxville, N.Y. 10708
Phone: (914) 337-6668

INDIAN ART SALE
SAVE 20% - 35%

Unique opportunity to buy rare paintings, miniatures, sculpture, pichhavais, textiles, collectibles from India, Nepal, Sikkim, Thailand.

The Ed Waldman Collection

231 East 58 Street (212) 838-2140

William Doyle Galleries

175 East 87th Street, New York, New York 10028 Telephone (212) 427-2730

Auction at 10 a.m.

WEDNESDAY, AUGUST 16

Furniture, Paintings, Silver, Porcelain,
Sculpture, Rugs and Tapestries
Personal Property, etc.

EXHIBITION
SUNDAY—Noon-5 p.m.
MONDAY—9 a.m.-7:30 p.m.
TUESDAY—9 a.m.-5 p.m.
Prior to Wed.'s Sales

William Doyle Rafael Osona Howard Zellman
Wendy Gold Schram *Auctioneers* Peter Cleary

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$147 per inch; 2 consecutive ads—$129 per inch each; 3 consecutive ads—$120 per inch each; 4 consecutive ads or 13 during one year—$110 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

CARMEL - KENT, N.Y.

50 miles from NYC - 771 Acres, zoned one acre - All free & clear. 51 homes already occupied. Still have eleven legal homesites, 6 on beautiful Kentwood Lake - Also 150 acre Golf Course site and 500 acres for immediate development - Will sell all or part or will retain 50% of this million dollar property and co-develope. Call or write me at Princeton Club, N.Y., (212) MU 2-6400, 15 West 43 Street, Bruce Levine, Owner.

WRIGHT DESIGNED HOUSE MILFORD, PENN.

120 acre estate. Front facade floor to ceiling thermopane with magnificent view of Delaware River Valley. 5 bedrooms, 4½ baths, 3 fireplaces, ½ mile of mountain brook with waterfalls and natural swimming pools, apple orchard, horse barn, full appliances, furnished. Caretaker maintained. Boating, tennis, skiing in immediate area. Less that 1¾ hours from NYC. Annual rental only. Call (201) 391-9118 after 5 p.m.

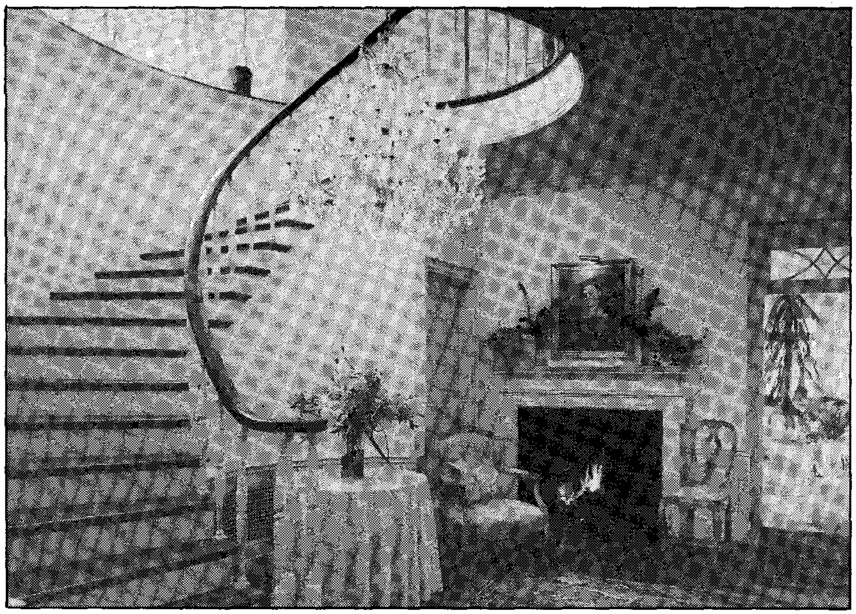
MIND-BOGGLING BARN

N.W. Connecticut Berkshire foothills. 34' glass wall overlooks lake. Solar-heated pool, sauna, whirlpool bath, sculptural fireplaces. 6 bedrooms, 4 baths could accommodate up to three family units. Remarkably economical maintenance. Just 2¼ hours (honest!) from midtown Manhattan. For principals only, only $215,000. (212) 355-4965.

YONKERS NORTHWEST

French country Co-op in Tudor building overlooks Hudson. 27' living room with granite fireplace, beamed walls & ceilings throughout, mammouth dining room, large terra cotta gourmet equipped kitchen, 2 bedrooms wall to wall carpet, 2 baths, large foyer, a/c, roof sundeck, garage. $42,500; Maintenance $336. 50%+ deductible. (914) 968-1444 weekdays after 6 p.m.

TOWN & COUNTRY PROPERTIES



Magnificent English Manor on 3 private acres overlooking lake in Tuxedo Park - a private community of spectacular estates, 7 bedrooms, 11 fireplaces, elegant living & dining rooms, large porch, absolutely mint condition - $260,000.

Lydecker Agency

Corner Main & Franklin (914) 358-3700 Nyack, N.Y.

"LITCHFIELD HILLS"

Lakeville - Salisbury - Sharon
Cornwall - Norfolk - Colebrook
and adjoining towns

127 wooded acres, hill top with easterly view & brook. Excellent terms - $65,000.

408 ACRES, nearby Berkshire Hills, Massachusetts convenient to ski areas and Tanglewood. Excellent Terms - $140,000.

ALBERT BORDEN, Inc.
REALTORS
Main Street Lakeville, Ct.
(203) 435-2400

GREENWICH, CONNECTICUT

Gracious Colonial on over 2 hilltop acres, mid-country. Living room and beamed ceiling family room have fireplaces. Study has wet bar. 5 bedroom, 4½ baths. A great family home in top condition. $275,000.

NEWHALL & OGILVY
(203) 869-8100

(90's Mad.) UPPER EASTSIDE TOWNHOUSE

Gracious 4 story house newly decorated, fireplaces in living room & dining room, Spanish tile gourmet eat-in kitchen complete w/restaurant stove, 6 bedrooms and library, 4½ baths, sauna, centrally a/c, ideally located for private schools, garden. Asking $325,000. Miss Shamosh, (212) 838-0200.

STOCKBRIDGE MASS. AREA
9+ Acres

High wooded property, town road, utilities, surveyed, rights to beautiful secluded lake nearby, 5 minute walk to water, $12,600. 15 year bank financing available.

Owner, (212) 580-8984

DISCO-CABARET

LOCATION FOR RENT

APPROX 10,000 SQ. FT.

Features a 2 story high ceiling. Ideal for restaurant, gallery or any imaginative use.

Located in the heart of
Soho and Tribeca

Call Mr. Picker, (212) 349-3150

SARATOGA IS EXCITING LIVING!

Retirement home in Saratoga? Yes! Near Racetrack and downtown. New roof and kitchen. Freshly painted and wallpapered. 3 bedrooms, 1½ baths. $39,900.

John T. Roohan Realtor

43 Union Avenue Saratoga Springs, New York
(518) 587-4500

BERGEN COUNTY NEW JERSEY

TOP BERGEN BUYS

Call or write for your complimentary brochure featuring information on schools, town facilities and community affairs in Northwest Bergen County. Excellent communities with easy commute to NYC. Houses from $55,000 to $300,000.

BEIR HIGGINS REALTY
67 Allendale Ave. Saddle River, N.J.
(201) 327-5600

Off Park Avenue 60's E.

GEORGIAN TOWNHOUSE

5 story 20' elev. bldg. w/prof. suite for income & garden. Panelled walls. Beautiful original mouldings. Magnificent condition. A rare gem.

WILLIAM B. MAY CO.
Extension #3 688-8700

CATSKILL MOUNTAINS

18 ac of Timberland - building site cleared by paved rd, spring water & elec. - ski & swim close - $8,800 - $1,800 down.

30 ac of Meadow & woods by swimable stream - secluded delight - $16,890 - $3,500 down.

New 3 bedroom Chalet ski lodge shell w/fireplace, elec., insul. on 2 acres - $18,000 - $4,000 down.

REDMOND AGENCY
Route 28, Arkville, N.Y. 12406
(914) 586-2696 Closed Sundays

FIELDSTONE HIDE-AWAY

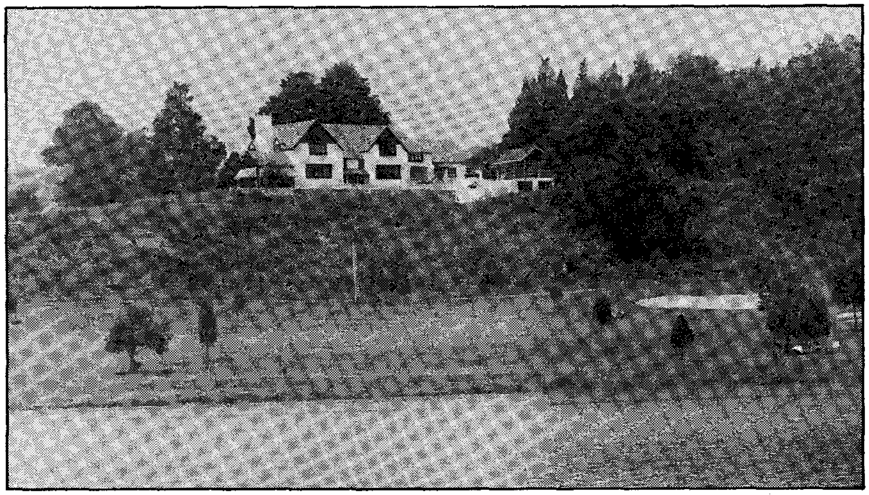
Very private Orange County, New York. Easy living on 26 wooded and open acres. In-ground heated pool, house, barn, brook. Located near transportation, shops, services. $71,500. Owner (914) 744-3909.

EAST HAMPTON YESTERDAY...

A Coachhouse Inn... Today a prime village-located-home of five bedrooms. Recapture yesterday for $160,000.

JACK DOUGLAS REALTY
76 Woods Lane East Hampton, N.Y. 11937
(516) 324-1133

TOWN & COUNTRY PROPERTIES



SKYCREST

One of a kind! 10 room French Norman residence. Stone walls, quarried slate roof, stone patios & retaining walls. Massive black walnut interior beams, oak and mahogany floors. Also situated on the grounds is a horse barn, stone wood shed and gazebo. The land consists of 20 acres of open and rolling land overlooking a picturesque golf course. Unique! $275,000.

Brochure Available

Farm & Home Realty of North Jersey Inc.

216 Spring Street (201) 383-1963 Newton, N.J.

'THE QUARRY'

The Thousand Islands, on the St. Lawrence River near Alexandria Bay, N.Y. Approximately fifty acres of unspoiled woods with abundant wildlife. Two hundred fifty feet of deep water frontage suitable for the largest Yacht plus five hundred feet along a tree lined Cove. Easy access by car or boat and the half mile private road ensures privacy. Superlative location on the Seaway amid the most *beautiful scenery in the area. Call (315) 482-9656* - Serious inquiries only.

UPPER GRANDVIEW

Contemporary with 2 story living room, formal dining room, new kitchen with dining area, 4 bedrooms, 2½ baths, den, family room, decks, fireplace, winter river view, $117,000.

Wright Bros.

53 South Broadway Nyack, N.Y. 10960
(914) 358-3050

MATINECOCK POINT

A truly superb waterfront property for one who demands & can afford the finest. Over 900' of shoreline on L.I. Sound, approx. 2½ acres. East Island-Glen Cove, N.Y. For sale: $185,000 - terms.

Days (212) 697-8730
Eves. (212) 535-2633

CATSKILL FARM DELIGHT
Heart of Dairy Country

112 acre gentleman's working beef and dairy farm *surrounds immaculate beautifully restored,* thoroughly insulated 9 room 19th century Homestead with some very modern ideas including 3 new baths, extravagantly modern kitchen, massive cut stone fireplace and glass enclosed veranda with sweeping distant views. Magnificent, sturdy 4 story overshot barn with 23 stalls, barn cleaner and bulk tank. Separate carriage house with additional box stalls. 40 acres meadow, 60 improved pasture, 10 wooded. A mile long road and over 4,000 ft. of Little Delaware River frontage. Bovina Center, New York. $166,500. Terms. Brochure Available.

RIVERS REALTY
Delhi, N.Y.
(914) 676-4685 (607) 746-3520

MAGNIFICENT ESTATE FOR THE DISCRIMINATING

Gracious Victorian Residence on 850 Acres of Forest Setting, 90 min. from N.Y., 14 Rooms Include

- Living Room
- Library
- Dining Room
- Eat-in Kitchen
- Breakfast Room
- Pantry
- 6 Bedrooms
- 3½ Baths
- Stone Family Room
- 5 Fireplaces
- Wrap Around Porch
- Sun Porches
- Elegant Landscaping with 20' x 40' Concrete Pool
- Barn & Garage with Studio Type Attic

Mountain top location, Fine Hunting, Secluded but not Isolated.

Home with 5 Acres - $89,500; Entire Estate $395,000

(914) 744-2095 **MARCI-SMITH REAL ESTATE** Ask for Mr. Smith

Restored Revolutionary Mansion - Teaneck

5 bedrooms, 3½ baths, 4 fireplaces, den, library, porches. Large magnificent lot. Short distance to G.W. Bridge. $195,900.

MARJORIE O'HARA, REALTOR
9 North Broad Street Ridgewood, N.J.
(201) 445-4490

Real Country Garden Fascinating House

High private 5½ acres partly wooded near Poconos, NYC via I-78. Extensive native plantings. Cedar-sided house, old pine floors, old barn wood paneling, beamed ceiling. Entrance Hall, striking LR/fireplace, 3 big bedrooms, 2 baths, kitchen/DR, flagstone screen-porch. Great for all seasons! $140,000.

Weidel Real Estate (201) 735-5900

68 A. W. Va. Mountains

Beautiful seclusion on 68 A., with 1 A. pond. Rustic one rm. cabin, pump house. 65 A. hardwood, 3 A. cleared meadow. HUNTING, FISHING, LEISURE. 5 mi. I-79, 10 mi. I-77. 4 hrs. Pittsburgh, 3 hrs. Columbus. "Almost Heaven. . . " $35,000.

Super 2nd Home/47 A.

Small stream, 2-3 A. open. Mini-farm-house 3 brms. on paved rd. in s.e. Ohio. Privacy/easy access. In valley surrounded by mountains. Lush woodland. Yr. round livability. Great for retirees-hobby farm. INCREDIBLE @ $27,800.

N.Y. Restorable 32 A.

100 yr. Colonial farmhouse requires complete restoration, renovation. Approx. 32 FAIRLY LEVEL A., 590' frontage county rd., WITH BROOK. Convenient to NYS main no.-so. rte., 1 mi. I-87, 10 mins. Saratoga Springs, 45 mins. Albany. $40,000.

1800 N.Y. Colonial

Distinctive home in Reinbeck WITH POND & STREAM AND LOTS OF CHARM. In very good condition: 9 rms., 5 brms., sunken lr. w/fp., kitchen w/fp., form. dining w/fp., basement fp. Located on paved country rd., lovely treed setting. Close to golf, tennis, skiing, swimming. Gracious living @ $115,000.

A 105 N.Y. Acre Plum, $62,000

Home for small family on 105 A., set in lush evergreens. 6 rms., 3 brms. Excellent hunting/p.t. farming. 5 mi. to conveniences. Seclusion - 1 rm. cabin, shop bldg., good access rd., bordered by state land. 50 A. pasture & cropland. RELOCATION, RECREATION, INVESTMENT FARMING - a steal @ $62,000.

Our subscribers are the leading Brokers in the areas they serve. Contact us for any type of Real Estate.

The Settlers Corporation
100 Constitution Plaza
Hartford, Conn. 06103

(800) 243-8998

In Conn. Call:
(800) 842-4326

the settlers CORPORATION

Page of Lists / Carl Kaplan

THE HOSTS WITH THE MOST

"...Before income taxes and fashionable guilt, New Yorkers threw some extravagant parties. Here are some of the most notable..."

Probably the cheapest party ever held in New York was given by Jack Benny, who once had a formal banquet for 400 guests at Horn & Hardart. As guests stepped out of their chauffeured limousines, they were handed several rolls of nickels with which to buy dinner.

New Yorkers haven't always been so frugal, however. Before the anti-trust acts, income taxes, and fashionable guilt, some of them had the will and the wherewithal to throw parties on a par with the efforts of Lucullus and Louis XV. Eat your heart out, Truman Capote.

1. Leonard Jerome, the grandfather of Winston Churchill, knew how to throw a mansion-warming party. In 1859 he installed running brooks in the hallways of his Madison Square house and set up two large fountains in the dining room to spout champagne and eau de cologne.

2. John Jacob Astor III. When the prince of Wales visited New York in 1860, Astor and others rented the Academy of Music for a gigantic reception. Seats were removed to make room for a dance floor, and the walls were lined with immense bowls of goldfish. The dance floor couldn't support the weight of the 4,000 guests, however. At the start of the party, it caved in and two people fell into a huge hole. A small army of carpenters appeared out of nowhere and built a new floor in fifteen minutes.

3. Mr. Luckmeyer. The 72 guests at this obscure millionaire's dinner ended the feast at Delmonico's by picking fruit from the branches of imported dwarf trees. The dining table had been hollowed out in the middle to make room for a 30-foot lake. Four swans from Prospect Park swam in it.

4. Cornelia Martin. In 1897 Mrs. Martin decided to give an extravagant costume ball at the Waldorf as an impetus to the then depressed economy. Guests were asked to dress as if for presentation at the court of Louis XV; the hostess, however, came as Mary, Queen of Scots, and wore $100,000 worth of diamonds. The ballroom was decorated with 6,000 orchids. Four hundred two-horse carriages were rented to transport guests home. Mrs. Martin's scheme backfired, however: The public showed such outrage at the $369,200 expenditure that the Martins were forced to leave the country.

Diners on horseback: *The Billings equestrian banquet, 1903.*

5. Randolph Guggenheimer. Forty lucky people were the guests at this 1899 banquet. The Waldorf was decorated for the occasion with rose trees equipped with nightingales. The menu consisted of canapés, oysters, turtle soup, broiled shad, fowl, roast mountain sheep, canvasback duck, diamondback terrapin, asparagus, fruits—including a strain of raspberries grown especially for the dinner—and desserts. Diners washed all this down with pre-revolutionary French wine, 1811 cognac, and coffee.

6. C. K. G. Billings gave an equestrian dinner for 36 fellow horse lovers at Sherry's in 1903. Waiters were dressed as grooms, and potted palms and acres of sod covered the floor. The tuxedo-clad guests sat astride horses and ate their dinner off tables attached to the saddles. Each horse was also supplied with two saddlebags stuffed with ice buckets of champagne, which the guests sipped through rubber tubes.

7. James Hazen Hyde. The benevolent Mr. Hyde invited 350 guests to Sherry's ballroom, which was transformed into a wing of Versailles for this 1905 ball. The florist's bill alone was $28,000. Guests danced to the 40-piece Metropolitan Opera orchestra. At midnight four men carried in a sedan chair. A French actress emerged and took part in a play written for the occasion. Two full suppers were served, plus a breakfast of fish cakes.

8. Barbara Hutton, granddaughter of Frank Woolworth, gave herself a first-class eighteenth-birthday party in 1930. Four orchestras played till dawn at this million-dollar-baby's bash; silver birch trees, eucalyptus trees, and Rudy Vallee were imported from California.

9. Elsa Maxwell. This tireless partygiver turned New York upside down with a scavenger party on Halloween night of 1933. Ninety-nine couples spent the night searching for a live goat, a hair from Kermit Roosevelt's mustache, and a pair of Marilyn Miller's underpants, among other things. Most came up empty, but someone managed to win second prize by stealing Fanny Brice's brassiere.

10. Brenda Frazier. The coming-out party of the century was given by this glamorous debutante in 1938. The Ritz-Carlton was laden with flowers and gold, the ballroom decorated with gold-branched trees hung with gilded fruit. Two orchestras played through the night for more than 1,000 guests. ■

PRODUCED IN SCOTLAND
ONE QUART
100% SCOTCH WHISKIES
PASSPORT
SCOTCH
BLENDED SCOTCH WHISKY
WILLIAM LONGMORE & COMPANY, LIMITED
KEITH, SCOTLAND
ONE QUART
EST. 1864
80 PROOF

Lucky Americans.
You pay less to go first class.

Here in Athens, Passport costs as much as other premium scotches. In fact, it's expensive everywhere but in America. We use Scotland's most expensive whiskies, but bottle Passport in the U.S.—and pass on the tax and shipping savings to you. So to lucky Americans, this superb scotch only *tastes* expensive.

Passport Scotch

We offer you more.

More
20 CLASS A
More
R CIGARETTES
More
MENTHOL
20 CLASS A
More
MENTHOL
FILTER CIGARETTES
120's

© 1978 R. J. REYNOLDS TOBACCO CO

The choice is yours. Stick to the brand you're smoking now…or switch to a brand you'll like a lot more.

More, the 120 mm cigarette.

The cigarette that offers you more smooth, mild taste. More length. The slower burn that makes More last longer than any other cigarette.

And since each More lasts longer, you may go through fewer packs and save more money.

Try More. You'll never accept anything less.

The difference is More.
Taste, length, value…and more.

23 mg. "tar", 1.7 mg. nicotine av. per cigarette, FTC Report MAY '78.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.